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Winter, 1957

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The ART Quarterly

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On cover: JOHN DURAND, *Mrs. Benjamin Peck*
H. F. du Pont Winterthur Museum

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Fig. 1. WILLIAM PAGE, *Sophie Candace Stevens Page*
The Detroit Institute of Arts

THE ART QUARTERLY has always been proud of maintaining, as we said in our first prospectus, "a magazine of the international scholarship of art with an American perspective." In this issue we depart from our normal program to present an issue devoted entirely to American studies, except for our checklist and reviews.

In the twenty years since *The Art Quarterly* was founded the scholarship of American art has made immense progress, in which we can feel with all modesty that we have played a role. The articles in this issue are the work of a new generation of students in the field. One of special moment is Waldron Phoenix Belknap, Jr.'s, fundamental research on the relationship between English engravings and American colonial portraiture, edited and collated by Charles Coleman Sellers, which represents the rich harvest of a scholarly career: we are happy to publish it in his memory. It seems an appropriate close for our twentieth volume of publication.

THE EDITORS



THE FASCINATING MRS. PAGE

By JOSHUA C. TAYLOR

PORTRAITURE in the United States during the nineteenth century was certainly not lacking in quantity, yet from among the vast numbers of portraits published and described, one seems to remain in mind with unusual persistence. It is William Page's portrait of his wife Sophie which the Detroit Institute of Arts acquired from the Page family in 1938 (Fig. 1).¹ One reason it stands out, of course, is that it differs so markedly in its character from the average portrait painted in America at the time. But more important, it has qualities of its own which will not be passed by with the casual glance of recognition accorded many likenesses. There is something in the fabric of the picture itself which holds our attention. An atmosphere? Nostalgia? Possibly. But whatever the cause, the painting succeeds in confirming a magnificent moment of human awareness, of human sympathy.

Mrs. Page is shown almost at full length against a backdrop of the Colosseum in Rome, quietly fastening the glove of her right hand. The figure is placed well to the right in order that the jagged edge of the Colosseum, shown without the sustaining restorations, can better frame the clear shape of the sober face. The whole is warmed by the sun of a Roman afternoon, but there is no drama of sunset or suggestion of change of any kind. The scene is marked, instead, by a strange stillness.

This quiet, timeless atmosphere is doubtless much the product of the remarkably sensitive composition in which each shape, each tone has a particular character and place. Every form is studied with care. A coherent design has consciously been created and is readily sensed in the fine relationship between the figure and the Colosseum, for example, and in the play of warm and cool shapes in the column fragments on the left. Furthermore, this is not simply a scene in Rome; the *Meta Sudans*, the Colosseum and the fragments have been brought together in a relationship different from that in which they could be seen.²

Yet in spite of its emphasis on forms and construction the painting could hardly be considered principally formal or "abstract" in tendency, since such definite pains have been taken to render and call our attention to the exact

appearance of things. We are not only delighted by the fine adjustment of parts; we appreciate as well the observation which lies behind the textures and the colors. The gloved hand against the ungloved, the soft fur next to the cloth, retain their quality as things as well as take their place in the organization of the painting.

Each of these aspects in itself remains only part of the story. Page has fused his observed material and his constructed design so thoroughly that each seems natural, yet each seems the appropriate element of art.

In this happy fusion, Page has effectively obscured all traces of himself. Expressive as the portrait may be, it calls little attention to the presence of the artist who painted it. It has neither the vigor and dash of brush stroke which we mark as Sully's, nor the minute commentary of the painters of more Pre-Raphaelite persuasion. It has, rather, the amazing quality of simply existing, with that quiet detachment which allows it to remain as a fixed and living image rather than a transient excitement in our minds. It has the substance of sense, yet the persistence of a dream.

What was the man like who painted such a picture, so different from the works of his contemporaries? Are these qualities accidental, possibly simply the creation of a twentieth century mind looking with nostalgia at the past? The answers to these questions are of some interest and, in their way, throw light not only on the painting but on some aspects of critical theory in America during the middle of the last century.

Page began this portrait of his third wife in Rome in 1860 at the end of his nine year stay in Italy, and finished it the following year in his New York studio. It was a mature work—Page was fifty—and the product of a long and careful development. Over a period of many months Page glazed and re-glazed every area until it met the demands of a sensibility trained through prolonged study of the works of Titian. But how did he define the goal towards which such labor was directed? Certainly it was not the effect of light and atmosphere as such, a study which preoccupied the attention of many painters at the time. Nor could it be the detailed photographic image hailed by many artists as pictorial naturalism. Much can be learned by looking at the development in Page's work.

If there is a single quality which characterizes Page's painting from the beginning, it is sobriety. His studious and serious nature is reflected both in his portraits and his subject pictures. Lively action in painting was an attraction that escaped him. He once began what was to be a large and significant

painting of *Jephthah's Daughter* with a study showing the swinging continuous motion of a late eighteenth century English dramatic piece, but by the time the composition reached its final stage each figure had been frozen into place and the action completely arrested.³ What he sought was a quality more interior and permanent than action could betray.

In establishing his goal, the all-pervading soul of Transcendentalism strongly affected Page. His intimate correspondence with Lowell and others of the Cambridge group of Lowell's generation is filled with reflections on the nature of personality and transcendent affection. There is more to man, Page knew, than physical being or formal beauty.

Even before his association with Emersonian ideas, however, there is a quality of strange detachment in his work. Surely, even before the darkening varnish had obscured all of the background detail, his portrait of Lavinia, his first wife, painted about 1835 (Fig. 3), must have seemed reflective and to an extent withdrawn, possessed more of inner than of outer life.⁴ The inclination was there; the theories of Transcendentalism simply encouraged its development and gave it current meaning.

But "Page has theories," wrote Mrs. Browning to Ruskin, and his theories, or at least the fact that he had them, were almost as much discussed as his paintings.⁵ Having theories is one thing, and giving them form in a work of art quite another. It is the interplay between Page's Transcendental, and later Swedenborgian, theories and his early manifested formal predilections which is of particular interest.

To judge what part theory may have played in establishing the character of the portrait of Sophie, it might be useful to compare it with the portrait of Lavinia done twenty-five years earlier. Two general differences are immediately noticeable: one is the different concepts of form and volume, and the other the change in the actual material surface of the painting. The head of Lavinia is painted in rich, thick paint as a fully rounded volume of almost sculptural firmness. The curve of the brows, the form of the chin and nose are bold and assertive, being quite frankly rhythmic creations from a painter's hand. Although the warm opaque color is drawn over a red ground, the surface is to no notable degree transparent. There is little doubt about the touchable quality of the forms, that they exist as solid masses.

The portrait of Sophie does not lack volume, certainly, but it is a volume detached from us in space to the extent that we see it but have no tactile sense of its spacial existence. We regard the volume as a completed fact and do not

busy ourselves resculpturing it in our minds. The forms of the features themselves are small, as in a photograph; it is a passively recorded image. The eye, however, is held by other means than active forms. The surface of the painting is here translucent and the image, instead of assertively radiating from the canvas, must be sought out in the colored depth. That is, the effect is created that more lies beneath the surface of the canvas than meets the eye, and we are invited to look into the painting rather than at it. Part of the attraction is the understatement of color and value contrasts which seem only nuances inviting the constructive play of the imagination.

Page was much criticized for the changes from boldly modeled form and rich vibrant color to paintings which to some contemporary eyes were so dim as hardly to exist at all. Already in 1849 Sartain preferred going back to the portrait of Lavinia for a painting to engrave, and in publishing the painting which Page had executed in 1835 of her and her sister's children, Mrs. Mary Mapes Dodge, in 1879, regretted that he no longer used color as once he had.⁶ Everyone blamed his theories.

As to his theories, Page, like many painters of his day, believed wholeheartedly in the study of nature; he believed in "truth" in painting. And like other painters he had to decide what in his experience of nature was most true. Of importance in this decision was the fact that, between the portrait of Lavinia and that of Sophie, a startling new element which no alert painter could ignore had been introduced into the art world: the photograph. It presented one ready-made answer to the quest for the true representation of nature; the concept of "photographic truth" was clearly illustrated. Page certainly did not overlook its lesson. He wrote:

We have arrived at a time when by the advance of science, tools are put into our hands, the work of mechanical means, by the use of which results are obtained that shame all but the best endeavors of what had been for ages art; we mean the drawing and grouping of objects together which is given to by photography, with all the accidental aptness and completeness that much study in this branch of art gave us but feebly and imperfectly before. . .⁷

In regard to Page's association with photography there are several interesting sidelights. It was Samuel F. B. Morse, Page's first real teacher, who was instrumental in introducing and improving the Daguerreotype in America. Further, Matthew Brady, America's first outstanding photographer, studied painting with Page, and later made a striking photograph of his erstwhile

teacher. It was probably in Rome, however, where during the 1850's the photograph market was expanding spectacularly to meet the demands of travelers for views and the indispensable *carte de visite* photographs, that the association between the painting and the photograph became clearest to Page. Photographs were widely used by the international group of painters in Rome, and many studios turned out pictures of models in Roman costume for artists who could not afford the price of living models.'

Doubtless Page put to use the consciousness of detail photography gave him in creating the portrait of the third Mrs. Page. In fact, it might well have been based on a photograph, although the first documented work Page executed from a photograph was painted after his return to the United States.' Even the placing of a figure before the painted backdrop of a monument such as the Colosseum was typical of photographers in Rome during the 1850's. Whether or not a photograph was the source, however, the two lessons he mentions as being taught by photography are significant: in a photograph the image is seen as a whole with its environment, and at the same time, "all the accidental aptness and completeness" of the object is recorded in detail. Both have meaning in the explanation of differences between the two portraits.

A precept that Page repeatedly enunciated was that the painter must at the outset establish the oneness, the general character of his picture. This was the repeated cry of almost every painterly movement of the nineteenth century once the hold of the academic conception of composition had been broken, from the ink blots of Cozens to the "macchia" and "tache" of the Macchiaioli and Manet. To Page it had both a compositional and theological meaning. Nature, he pointed out, began with a general idea from which the particulars were then produced, and, warned Page, "that which has not in nature or art a *general* character as well as a particular is nothing." In common observation men see and understand first in terms of the general, which is the more telling truth, because "while generals comprehend particulars . . . particulars in art do not of necessity comprehend or produce generals." Had the old masters taken Ruskin's point of view, said Page, and placed the general effect in subservience to the delineation of particulars, "they would never have grown into the heart of us, nor made themselves understood and admired by the common eyes of the world, but like Turner they would need an interpreter." The miracle of the camera was that, unlike the artist who must work from part to part in his drawing, the camera could record the whole of a composition at the same time it recorded the part, recording the natural

unity at the same time as the natural particular. It was this kind of unity that Page sought to give his work "*general character*," not the unity of Reynolds' generalized forms and centralized light.¹⁰

Because of this remarkable capacity of the photograph, Page regarded it much as he did the all-important small study. Since it was his theory that the whole of a painting must be taken in at one time, the preliminary drawing had to be sufficiently small for the artist to keep the whole in view at all times. A life drawing, for example, could not be more than eight inches high because this was the size of the image an artist could see at a glance at the normal distance for drawing. A camera could reduce even whole complex scenes to a size at which they could be seen and worked on as a unified whole. Part of the simple, immobile image of Sophie is doubtless owing to this new camera-like vision of unity.

But the other aspect of the camera image must not be forgotten: the passive recording of all forms in their full detail. While Page believed in the importance of the whole, he heartily disagreed with Reynolds' contention that the general effect of the whole could be maintained only by subordinating the parts. Once he reached maturity he spurned the academic training of his youth. The photograph was healthful corrective since it showed detail in what Page considered a just relationship to the whole, not exaggerated as in the Pre-Raphaelites, nor with the mannerisms he associated with academic painting techniques. The slightly and subtly modeled face in the portrait of Sophie, with its clear but delicate contours and closely observed detail, derives some of its precision from the idea of the photograph, just as it owes to this manner of seeing its unity of shape.

Page did not, of course, simply record everything he saw. His method can be judged by comparing the preliminary drawing with the finished work (Fig. 2).¹¹ Characteristically the drawing is small, something less than twelve inches in height. While it is simple it is not at all generalized in the sense of using approximate, simplified forms rather than contours which reflect the accidental variations of nature. This small drawing was enlarged by squares onto the canvas itself. (Sometimes Page enlarged directly from a squared photograph.) As he painted, many of the details were consolidated, then again added, only to be once more glazed into an accord with the whole. His effort, using this method, was to keep both the detail and the image of the whole in mind at all times, thus approximating the structure of nature as revealed in the photograph and avoiding the mannerisms of art. A further understanding

of how Page worked can be gained from a comparison of the head of his fine portrait of President Eliot of Harvard with the squared photograph which served Page as the initial study (Figs. 4 and 5).¹² The comparison also furnishes convincing proof that Page remained the master and the photograph the tool, not the other way around.

It would be wrong to conclude from his sympathy for the photograph that Page thought it in any way acceptable as a complete work of art. The camera could teach only certain things which were, in fact, external. "The greatest mistakes made in the study of art," said Page, "and particularly in painting, are based on the misapprehension of the object of art, it having been too often understood to mean a reproduction of nature . . ."

It would seem as if the Creator had allowed man to accomplish thus much by purely mechanical means to bring into shame what he has so long called by the name of art, that his eyes might be opened to its profounder and more interior claim on his veneration, driven as he is thereby from all competition with mechanical art, if we grant this mere outside to be art itself. When we have the body's externals and internals, then we may hope to have a soul which may be seen through such a body—but it can never be made visible through a machine-rendered body however perfect in its kind that may become, for the eccentricities of the soul can never be rendered by science, any more than the life of man can be governed thereby, which is always asserting its freedom from regular and equal restraints, and [depending on] its obedience to its own peculiar loves to pilate it whithersoever it wills.

Since Page is willing to accept the external forms presented by the photograph and certainly prefers them to the "mannered" forms of academic idealism, he obviously believed that the life, the "soul" of a painting depended not on something different from, but more than, formal likeness. He believed, in fact, that a painting should not be merely a shadow of nature, but should seem to function within itself as nature functions. His objection to the photograph was that it had no interior life of its own, it could not be looked into; it was simply the reflection of something else. In his first article on art he had set forth his position by quoting the statement "Art is formation as Nature is," and he took the concept quite literally.¹³ The life of a painting depended on the seeming activity of its actual physical elements.

The most fruitful suggestion of such a theory is that the work of art be looked upon as a functioning creation, as a living, organic thing in its own right, rather than a copy of something already complete in itself. It has its

own internal laws which are governed by the knowledge—Page would say by “forethought and prescience”—of the artist. Behind this functional idea lay the same Transcendental reasoning that supported the theories of Emerson and Greenough. But while Greenough chose his examples from architecture and artisan design, where the application of organic analysis is to a degree evident, Page undertook the more difficult problem of seeing its application to painting.

The autonomy which this theory grants does not make of the work of art a document of personal expression but, in a sense, an object of nature. Or as Page said in good Swedenborgian language, it becomes a correspondence to or parallel with nature not to be confused with nature itself, any more than man, who corresponds to the Universe and God, should be confused with the Creator Himself. The sensibility of the artist is reflected in the work, but the artist as a person is detached so that the work may stand alone. Such a concept attempts to free the artist from past artistic formulas, yet at the same time guard him against capricious self-expression. The ego, after all, was the villain of the Swedenborgian system. That a photograph did not betray the actual hand of the artist Page did not consider a shortcoming.

Among the elements which were to “function” in this pictorial life were lines, chiaroscuro and above all, color. Page considered their relationship to art as being much the same as that which sun, the lungs, or the heart, for example, bear to the life of man. So far as the constructive and moral qualities of line are concerned, the idea is hardly a new one for the nineteenth century. Page was not insensitive to Raphaelesque harmonies, although he looked upon them as only one aspect of expressive language and not, as maintained by Ingres and his followers, the final statement of beauty. “. . . it was by a profounder knowledge of the very heart and soul of lines in themselves,” Page said, “that made Raphael at once the truest in this particular both to nature and to art.” What he meant by the heart and soul of lines in themselves is illustrated well in his sensitive analysis of the *Madonna della Seggiola* which he copied several times, always changing, however, the color.¹⁴

In the image of the protecting mother and the nestling child he saw expressed in “a language not to be misunderstood” the “very material relation of that Divine Child to the maternal source of all that was human in him in the finite sense . . .” The circular composition itself and the lines “which sweep around, bending and wrapping themselves all about the central ones, as if to swathe, and shield, and protect . . .” form the true communication.



Fig. 2. *Preliminary drawing for Figure 1*
The Page Family



Fig. 3. WILLIAM PAGE, *Portrait of a Lady and Child (Lavinia Page)*
Philadelphia, The Pennsylvania Academy of the Fine Arts



Fig. 4. WILLIAM PAGE, *Charles William Eliot* (detail)
Cambridge, Mass., Harvard University

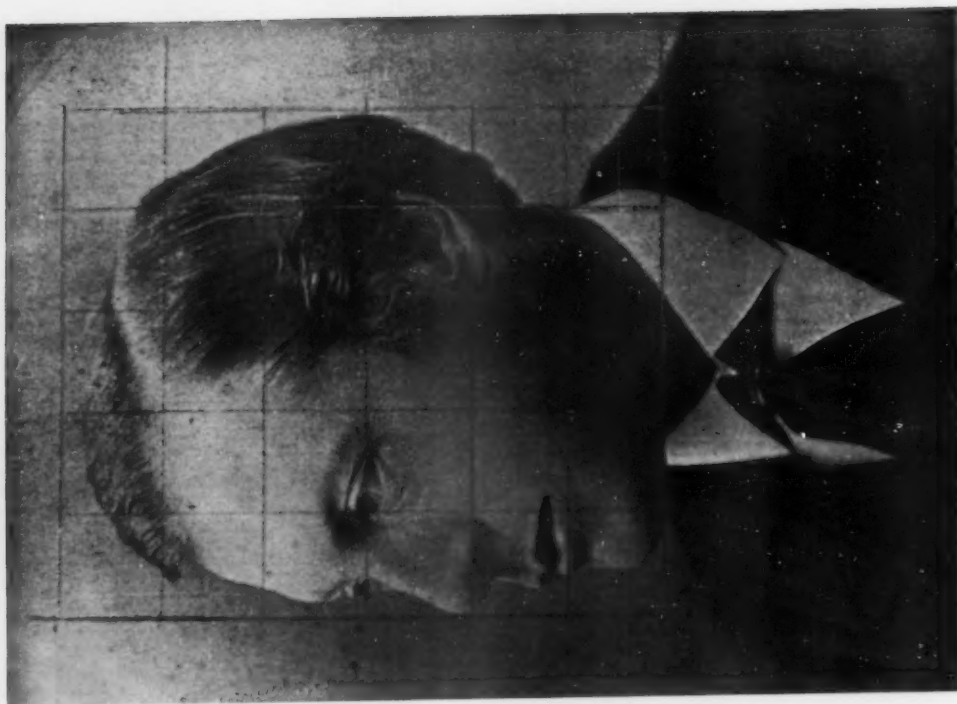


Fig. 5. Photograph of *Charles William Eliot* squared for transfer
The Page Family

Without this expressive form the simple image of mother and child would be, according to Page, simply a hieroglyph. He went further in talking about the organization of the painting.

Though the character of this circular composition is vertical or upright to the eye, yet I could fancy it drawn in charcoal or some other easily removed substance, and then a skillful wiping of those particular lines which made visible the different natural objects of which the picture is composed, until all that remained, shorn of the imitative particularities drawn from the figures, should be the basis for a wreath or rosette, or arabesque centerpiece of great beauty and originality.

While he did not say that this abstract arabesque was the equivalent of the completed painting, he did clearly say that it was the basic element in the expression of the work.

Generally, however, Page did not favor the kind of composition deemed characteristic of Raphael. To him the basis of organic life and structural beauty was not confluence but opposition and contrast. Throughout his thinking runs the Swedenborgian concept of dual forces. However these are defined, whether as head and heart, wisdom and love, or simply light and dark, perfection results from an equilibrium between them: a vital equilibrium, not a static balance. Although we need not discuss Page's complex theological associations with the terms, the effect of such elevated associations should not be underestimated. Because of them, formal compositional matters took on an importance for Page, in opposition to visual representation, far beyond that which was granted them by most American painters at the time.

The basis of much natural harmony, Page believed, was to be found in the relationship between the vertical and the horizontal. Even in an open landscape, he pointed out, nature rarely permits the monotony of a single repeated element. For example, clouds on the horizon tend to form repeated horizontals, but as they proceed upward and approach the eye they acquire more and more vertical dimension. "And so of the earth and water beneath until a tree or mast nearest the foreground cuts the horizon perpendicularly and fulfills the contrast that nature intends—for a right angle is the greatest contrast that two right lines are capable of."¹³ This example, from a long letter he wrote in 1860 to a young painter, is of particular interest because it discovers the vital principle of equilibrium not in the structure of the object but in the general appearance of nature to the eye: a harmony within the interplay of the whole rather than in the nature of the forms themselves.

Page's sense of the vitality to be gained from an equilibrium of opposing forces gave him a strong preference for some compositions over others. He believed, for example, that the *Presentation of the Virgin* of Titian was a far more expressive composition than the *Assumption of the Virgin* with its spiral forms. In fact, he thought the two greatest compositions of all times were Titian's *Presentation* and his *Entombment* in the Louvre. In his own painting one of the most eloquent examples of the principle is doubtless the sensitive *Flight into Egypt* (Fig. 6).¹⁶ It is an unusual painting with its quiet, somber mood, evoking a sense of expectation at the same time it establishes a feeling of tranquility. While he painted it, he repeated over and over to himself in order to maintain a consistent rhythm and mood, the verses of Browning from "Childe Roland to the Dark Tower Came":¹⁷

And just as far as ever from the end.
Naught in the distance but the evening, naught
To point my footstep farther!

Into the right half of a long horizontal canvas Page crowded the vertical forms of his principal figures, making the space into which they are about to embark seem vast and empty. To terminate the extended void he placed with great justness three lightly indicated clouds and the faint suggestion of the distant pyramids. Each shape and color is suspended with care in the very sensitively devised spatial scheme, although the execution of the figures may lack the subtlety of the first version of the painting which was lost at sea. The long horizontal format, just at this time gaining currency also in Italy, was an important element in creating an active compositional force, exaggerating the stress of the horizontal to make the necessity of the vertical more pronounced.

This painting was executed just a year before our portrait of Sophie, which shows a similar sensitivity to the proportional equilibrium of forms and space. By placing the broken horizontal of the Colosseum high in the long format, and placing the figure far enough to the right for the background to have a prominent compositional function, he achieves an active but poised equilibrium of elements. In accordance with Page's theory, this is part of the spiritual life of the painting.

But there is one more element that more clearly than compositional structure separates a "living" painting from a "dead" photograph. This is an element which Page linked intimately with the actual techniques and ma-

terials of his craft: color. Page's theories of color were not, like those of Field and Hay, systems of harmonious color combinations. Nor had they anything to do with emotive or "expressive" color. They dealt, instead, with the perception of color in nature, a study for which he owed some stimulus to Goethe.¹⁸ Color, like form, to Page was not inert but the product of an internal activity. As the substance and activity varied, so did the color. If a painting were to be alive, the color must, as in nature, seem to have an interior life, to be the product of an internal force. Thus not only would the lines, the forms, the shapes have a force of their own, but the surface of the painting itself would seem the product of function, inviting the eye to search out the source of life beneath.

As every object in nature is inexhaustable to our contemplation, so in true art this inexhaustable quality is to be rendered. And even the language of art is not thoroughly learned until the painter can bid you look into the painted space in vain to find a resting place for the eye; like Noah's dove on her first flight returning back to the ark for rest, so should the eye penetrate forever for the bottom of the unfathomable depth, thereby suggesting the infinite space which forever opens before us in that last as well as greatest work of God...

It was this quality, so closely linked to the actual materials of painting, which a photograph could never achieve. It was a quality, moreover, which Raphael and others who painted in opaque color completely lacked. Only Titian furnished the true example.

Page's earliest stated method for achieving this effect was simple enough.¹⁹ Flesh, which was his primary subject, was painted by first modeling the form in red, then glazing with Naples yellow, and finally touching the opaque highlights with white. To Page, the red shining through the superimposed layers in this way gave the effect of an inner force pressing against the restraining surface, coursing through the form much as blood flows through the body. The red and yellow were thus in active opposition, not in such a way as to create a dazzling surface, but to create a sense of depth in the painting. As he went on, the system of glazing and reglazing became much more complex, but the principle remained the same.

Page looked upon atmosphere in landscape in much the same way as he looked upon the obscuring layers of skin. The object must first be painted in its local color, then glazed into place on the canvas. This method gave his earlier canvases far more brilliance of color than those of his contemporaries,

and also made him conceive of pictorial space in a very different way. In the first place, it meant that all areas of the canvas had to be worked on more or less at the same time since the adjustment in space was an entirely relative one. Secondly, it drew his attention away from the direct imitation of nature and forced him to concentrate on the problem of construction on the canvas. He did not look constantly at the object while achieving his effect but worked on his painting in the studio until he recognized in it the interplay of parts, the aliveness of color, and the consistency of action which to him expressed the organic quality of nature. During such a procedure he was often tempted to experiment boldly, with varied success. He was roundly criticized in 1848 for painting a boy in a bright blue suit against a vivid orange background, and in his portrait of Mrs. Thomas Crawford, painted in Rome, he amazed his admirers by painting a background which was complex in color and design, yet which kept its place in space.²⁰

Continued experiment, however, made Page conscious of finer and finer distinctions, with the result that his paintings became less contrasting and bold and were almost lost when hung in a gallery with more strident works. The portrait of Sophie stands midway in this final development. He had in such works, wrote Paul Akers, reached the point "when the principles of his science had been found, and when of this science his art had become the demonstration."²¹ Far more subtle in form and color than the early works, the portrait of Sophie retains an aliveness of hue which in some later paintings, such as the portraits of Shakespeare and President Eliot, has all but disappeared. Every area is translucent and does indeed invite further inspection: that kind of contemplative search which Page likened to Noah's dove. The paintings of Titian, fascinatingly imprisoned in their yellowed varnish, were fresh in Page's mind when he painted it.

Page had an obstinately held theory about the paintings of Titian. He maintained that they had been painted to achieve the effect they then had; that restorers were destroying the carefully planned work of the master. He did not want to see the paintings stand out fresh and bright but found in the dull glow of their latter-day condition an intensity of experience which bright, full colors could not give. It was this effect he sought for in his own paintings: a warm twilight in which all natural forms were shot through with a magic content suggesting an inner life. It was this effect, he believed, which gave the painting a life of its own, removed from the artist and the observer sufficiently to be seen as an organic whole.

The portrait of Sophie Page, then, might be regarded as a synthesis of a very personal and subtle artistic vision with an equally personal and transcendental theory of art. Just as Page could not discuss the technique of painting without lapsing into religious and philosophical language, he could not conceive of religion without art. To expect the modern observer to recognize directly a religious content in such a portrait, however, would be asking much, quite as much as to ask him to deduce the principle of the Tao from a Chinese brush drawing. Yet the support of his complex religious theory, depending on exact correspondence of material with spiritual relationships, gave Page the courage to depend so completely on his personal judgments, to remain, in a sense a primitive, ignoring the popular movements which developed around him. While he puzzled many critics who could not find the right words in their traditional vocabularies to justify this content based on a very personal perception, they for the most part stood in awe of the man. When he startled them with an unusual work, some, like a critic in *Harper's Weekly*, were frank in admitting their lack of comprehension, but were willing to say, "I am more desirous of ascertaining what he means than eager to declare that he has not adequately expressed meaning." Others simply condemned his departures as "illustration of self-delusion and error of taste."²²

But of the *Portrait of Mrs Page* and its companion *Self-Portrait*, even strongly Pre-Raphaelite critic Clarence Cook was moved to publish:

...we trust that when the foundations of our National Gallery of Art are firmly laid—built solidly upon the past, on the good beginnings of the Jarves and Bryan Collections—the American Department will be enriched with these two portraits, as solid, worthy works as have ever been painted on this side of the Atlantic.²³

¹ See E. P. Richardson, "Two Portraits by William Page," *The Art Quarterly*, I (1938), 91-103. From the time of its creation this was one of Page's most exhibited and reproduced portraits. It was one of the few American paintings shown at the International Exhibition in London in 1862, and was included in the Columbian Exposition of 1893. Page placed it on exhibition in his New York studio in 1867 and commented on the work in the chatty pamphlet he published for the occasion. Since its acquisition by the Detroit Institute of Arts and its successful cleaning, it has been widely exhibited.

² There are several odd elements in the representation of the Colosseum. The most important is the jagged contour of the exterior wall which complements the shape of the bonnet. This wall had long since been buttressed up by Leo XII and appeared in Page's time a straight, diagonal line, as it does now. Page has made it even more irregular than it was before its repair. The view is evidently taken from the Via Sacra, but the *Meta Sudans* and the remains of the Temple of Venus and Rome on the left have been altered in scale and somewhat in position to bring them into the composition.

³ This work, which was never completed, was Page's final effort at complex historical painting. His later historical works concentrate on monumental groups or static arrangements of a few figures. Many studies for *Jephthah's Daughter* remain with the papers in the possession of Page's descendants.

⁴ *Portrait of a Lady and Child*, Pennsylvania Academy of the Fine Arts.

⁵ This, from one of Mrs. Browning's last and most eloquent recommendations of Page, was written to Ruskin in 1859 at a time when Page was going to London to exhibit his ill-starred *Venus*. Published in Frederic G. Kenyon, ed., *Letters of Elizabeth Barrett Browning*, London, 1897, I, 155.

⁶ John Sartain's mezzotint, with a note on Page, was published in *Sartain's Magazine*, IV, 1 (January 1849). A wood engraving by Timothy Cole of the painting of the three Mapes sisters was published in *St. Nicholas Magazine*, VI, 3 (January 1879), frontispiece.

⁷ This quotation is from one of several untitled lecture manuscripts dating from the 1860's in the papers remaining with the Page family. Unless otherwise designated, subsequent quotations are from this source. After his return from Rome, Page was often called upon to lecture and almost all of his lecture notes, although disorganized, remain.

⁸ See Silvio Negro, *Seconda Roma*, Milan, 1943, appendix "I primi fotografi."

⁹ The portrait of Colonel Robert Gould Shaw was painted from a photograph in 1864. Among others for which photographs served, although the subjects also sat, were General Winfield Scott (1865), Admiral Faragut (1867-68), and Charles William Eliot (1875-76). Page at no time apologized for his use of photographs but considered them legitimate and useful tools.

¹⁰ It is interesting to note that the Neapolitan painter Bernardo Celentano, working in Rome at this time, was enthusiastically using the camera to catch just this aspect of unity for his historical paintings. See Bernardo Celentano, *Due settenii nella pittura*, Rome, 1883, pp. 255 ff.

¹¹ Pencil drawing on pink paper, 12 3/4 by 5 7/8 inches. Owned by the Page family.

¹² The portrait of Charles William Eliot was painted in 1875-76 for the Class of 1853 of Harvard University, which presented it to the University in 1876. While Page used the photograph as a "sketch," he also made many trips to Cambridge to work from the sitter. The photograph is in the possession of the Page family.

¹³ "The Art of the Use of Color in Imitation in Painting," *Broadway Journal*, I, nos. 6, 8, 9, 10, 11, 13 (8 February — 29 March 1845). The first two instalments only were reprinted in *The Crayon*, I (1855), 55, 69, 117.

¹⁴ In his copies Page attempted to graft the color of Titian onto the design of Raphael. Raphael's color, he thought, was a great weakness, even a moral lack, because without "living" color the image was distorted, incomplete and untrue. The description of the painting is from "Some Descriptions of a Few Pictures by William Page," a pamphlet Page published for an exhibition of his works in the Studio Building, New York in 1867. The work of Raphael he further discussed in "The Italian Schools of Painting," *Independent*, New York, XII (October 1860). While some of Page's analyses show the influence of the famous handbooks of John Burnet, which Page recommended with reservations to young artists, Page makes much more of the expressive basis for the compositions.

¹⁵ The draft of this essay addressed to "W.S." (probably William Stark, a young English painter whom Page had known in Rome) is in the possession of the Page family.

¹⁶ The painting, measuring 35 1/2 by 71 inches, is in the possession of the Page family. It was exhibited in Detroit and Toledo in the *Travelers in Arcadia* exhibition of 1951. The original painting is discussed by Paul Akers in "Our Artists in Italy: William Page," *Atlantic Monthly*, VII (1861), 137.

¹⁷ This fact is noted, among other places, in a Journal recording in detail the painting of a copy of Titian's *Venus of Urbino*. "Every picture," Page said, "requires the hum of verses." As he pointed out himself, the subject matter of the chosen verse rarely had anything to do with that of the painting, but instead, the poetry was "a mere rhythmic sensation which seemed to keep time to the subject."

¹⁸ Eastlake's translation of Goethe's *Farbenlehre* (1840) was highly regarded in America. Emerson recorded in his Journal that he was reading it in the year of its publication. The aspect which appealed most to Page was the consideration of color in terms of its formation as well as its sensation.

¹⁹ The early method is described in detail in Page's article, "The Art of the Use of Color in Imitation in Painting" of 1845. For the later method, which Page considered his ultimate achievement, the Journal kept of the painting of the *Venus of Urbino*, which he intended to publish, furnishes a detailed account. The copy was made over the years between 1862 and 1866.

²⁰ There is a description of the boy's portrait in the *Literary World*, New York, LXVI (6 May 1848), 266. The best description of the portrait of Mrs. Crawford is in Paul Akers, *op. cit.*, p. 134. It is described also in the *Art Journal*, London, VI (1854), 354.

²¹ Akers, *op. cit.*, p. 134.

²² *Harper's Weekly*, XV (13 May 1871), 427; *Bleiblatt zur Zeitschrift für bildende Kunst*, VI (21 July 1871), 156.

²³ *The New Path*, II (April 1865), 49-50.



Fig. 6. WILLIAM PAGE, *The Flight into Egypt*
The Page Family



Fig. 1. ROBERT W. WEIR, *The Greek Boy*
(from *The Talisman*, 1829)



Fig. 2. SAMUEL F. B. MORSE, *The Greek Boy (Christos Evangelides)*
Formerly New York Art Market

POPULAR ROMANTICISM: ART AND THE GIFT BOOKS

By BENJAMIN ROWLAND, JR.

A little more than a century ago the heart of many a maiden was gladdened on Christmas Day or New Year's by the receipt of a unique and elegant annual publication known as the Gift Book. These little volumes, "pictured duodecimos" as the *North American Review* described them in 1827, went by such titles as *The Token*, *The Rose of Sharon*, *The Talisman*, *The Atlantic Souvenir*, *The Gem*, *The Emerald*, *The Garland*, and *The Amaranth*.¹ These yearbooks of the Romantic Period first appeared in England in 1823 and in America a few years later. They were made up of selections of poetry and prose, together with engravings after selected paintings. Bound in watered silk or tooled leather these were luxurious, well-made editions intended as gifts for the Christmas season, "to be given and received without violation of delicacy and with a refining and elevating influence."²

The best of the American Gift Books, flourishing as they did in Puritan meadows and western prairies, were flowers of a somewhat hardier stock than their British counterparts, so that their content is above the kind of bathos and evangelistic banality associated with this type of literature. To be sure, they were dedicated to female minds, which it was their business to improve, but there is evidence that the annuals were even read by Harvard men.³ Their contributors included such distinguished names as Longfellow, Bryant and Hawthorne, and a similar high standard prevailed in the selection of artists for the illustrations or "embellishments."

The purpose of the annuals, to quote *The Moss Rose*, was to "form the taste while it captivates the imagination."⁴ Indeed their interest to us is that as popular literature and popular art the annuals reflect current tastes which they also shaped. Or as one contemporary critic put it, "The dissemination of the annuals softens the asperities of life."⁵ They belong to a period of prosperity and a groping for culture by those who had newly achieved wealth. Books like *The Token* and *The Talisman* reflect the first real public support for artists and engravers, with the publishers in the role of art patrons. Here was the first general circulation of consciously artistic illustrations. Generally the artist contributed the picture, and a writer was asked to fit his

contribution to the selected illustrations, so that, actually, the painter enjoyed a greater freedom in this arrangement than his literary collaborator. As for the "embellishments," as the plates were called, "it was quite enough that they were by Americans and of America, that they portrayed refinement and the past, rather than the reality of the present, and that they did not offend conventional conceptions of art, good taste, and beauty."⁶

It is easy enough to make fun of these keepsakes for their often sentimental and sensational contents, but the Gift Books deserve better than this. They are something more than mementoes of a funny period of American history. They are, as a matter of fact, rather valuable reflections of what we now refer to as the Romantic Period. Of course, the contributors of poems and pictures to these annuals were not conscious that they were living in the Romantic Period. They simply were contributing to the taste, conditioned by the time and environment, a taste constantly changing from year to year and from city to city, as it does in art today. The pictures in these Gift Books, especially those by well-known artists, provide us with a very valuable index of various trends and themes within the fold of romanticism that are in every way indicative of the real nature of this movement. They are extremely valuable in the investigation of what American taste in this period really was underneath the broad general application of the term romanticism to cover developments in art in the decades after the War of 1812. The art of the Gift Books, like the fiction and descriptions which accompany these illustrations, is interesting because it reveals American popular art falling into very much the same clichés or themes that were the stock and trade of Gothic fiction.⁷ These themes occur so often that they can furnish us with an idea of the direction taken by romanticism in a broad popular way in showing what aspects of the new emotional way of looking at the world were acceptable to the public. If they verge on the sensational or sentimental, these pictures reflect on the popular lower level of expression the ideas which concerned the artist of so-called major works of art. And sometimes works by these major artists are included as well.

What the Gift Books reveal above everything else is the completely catholic and diffuse taste in America of the nineteenth century. The Token Books in their day literally brought all things, from engravings of antiquities reflecting the enduring neo-classic taste, to Martin's catastrophic landscapes, Doughty's idyllic views, Mount's romantic genre, scenes from medieval history, the noble and ignoble savage, and the Greek War of Independence. This is a

complete reflection of the same diffuseness in painting of the same period, which could approve at once ruins, tornado-rent forests, Greek slaves and didactic allegories. The basis for this catholicity of stimuli could better be described as romantic sensibility than romanticism. The ultimate desideratum of public taste was, to put it briefly, the creation of a mood translated into visual terms on a literary foundation. In this respect the Gift Book illustrations clearly show that the mood in pictures might emanate from any subject matter established as fashionable. They reflect all of the random enthusiasms of an impressionable and eager public, and certainly must have satisfied the nineteenth century American mind in its ever-present desire for emotional suggestion.

The themes of the illustrations of the Gift Books fall into categories that are present in monumental painting and are at the same time the themes of romantic literature.⁸ Many of these pictures are the subjects of essays or poems written up to them. They are, in other words, often entirely literary in character. Perhaps it could be said that the wide dissemination of these illustrations of romantic subjects conditioned the public to regard pictures as creations of the imagination. Certainly the art of the Gift Books did not create taste, but it is inevitably the reflection of a popular taste, or perhaps a literary one already existing for certain types of subject matter.

That the Gift Books were regarded by people of the time as contributing to the development of an American taste may be noted in more than one review of these volumes. For example, the *North American Review* of 1833 in a survey of the annuals notes with regard to the fine arts, "Whatever . . . aids their progress to perfection ought certainly to be regarded with an eye of public favor." A critic writing in *Graham's Magazine* in 1842 went so far as to remark that The Gift might be regarded "as a dial by which to learn the progress of the arts in America."⁹ Precisely we might say the annuals are a dial by which we may study the romantic aspects of the arts. The engravings after paintings of Indian lore, of the tragedy of rebellious Greece, and the world of medieval chivalry are the pictorial counterparts of writing that fled reality. "The Gift Book was the sign not of embracing life, but of an emotionalizing of life. It presented as governing factors ideas and facts that actually have no such general application."¹⁰ As in romantic writing the subject matter is invariably given an exotic flavor. This is true of the treatment of landscapes and the treatment of the theme of the Indian. As so often in contemporary fiction, the Red Man is the victim of encroachment, which drove him ever further toward the setting sun.

Just as in major works of art, it becomes apparent in the decorous engravings of the Token Books that American romanticism was a very tame and circumspect version of the agony that shook Byron and Baudelaire. The American union with the muse of romanticism was never anything more than a platonic one.

The themes of the Gift Book illustrations are the themes of romantic and Gothic literature in Europe and America. One of these is the medieval hero who is represented by Inman's *William Tell in Chains*, which appeared in *The Talisman* for 1828.¹¹ In addition to its appeal as a symbol of a remote and dark period this subject matter was directed to current sympathies for enslaved and oppressed peoples everywhere, which found another outlet in the art and literature directed to the Greek struggle for independence. As is to be expected, the American commentaries on this theme are mild in comparison with Delacroix's *Massacre of Scio*.

American literary reactions to the Greek War of Independence may be illustrated by Bryant's poems, like *The Massacre of Scio* and *The Greek Partisan*. Americans in 1828 and 1829 felt very sorry, even tearful, for the Greeks. They were quite happy to do a little indulgent vicarious bleeding for these faraway people so unfortunate as to be oppressed, just as we provide the same sympathy and free moral support for people who today commit suicide for their ideals. A living symbol to satisfy this romantic sympathy for the suffering Hellenes was the Greek boy, Christos Evangelides, a survivor of the massacre of Scio, who was brought to this country and who became the subject of Bryant's lines:

And Greece decayed, dethroned, doth see
Her youth renewed in such as thee; —
A shoot of that old vine that made
The nations silent in its shade.

The Greek boy sat for his portrait to Samuel Morse, and his canvas with its fluid paint quality and glowing color is the calm and remote American reflection of Delacroix's *Massacre of Scio*. Robert W. Weir seems to have supplied most of the sentimental genre pictures on Greek themes to *The Talisman*; one of these, *The Greek Boy* (Fig. 1), which appeared in 1829, is the counterpart of Morse's painting of *Christos Evangelides* (Fig. 2).¹² It is even more romantic in its insistence on exotic costume. The next year Weir supplied a pair of Greek lovers to *The Token*¹³ and *A Dying Greek* (Fig. 4), engraved by Durand, as an accompaniment to an essay entitled *Telemachus Moritis* in *The Talisman*, 1830.¹⁴



Fig. 3. J. G. CHAPMAN, *The First Ship*
(from *The Token*, 1842)



Fig. 4. ROBERT W. WEIR, *A Dying Greek*
(from *The Talisman*, 1830)

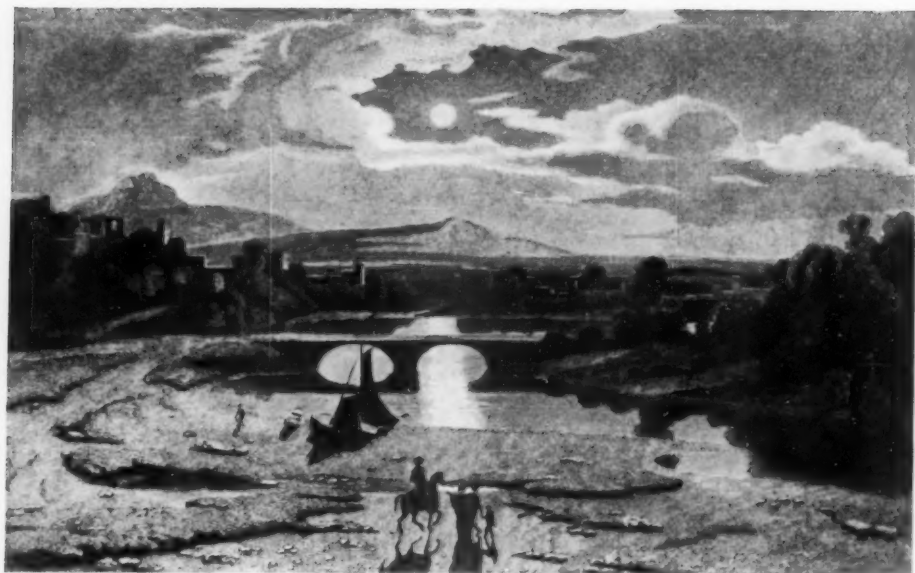


Fig. 5. WASHINGTON ALLSTON, *Moonlight Landscape*
(from *The Atlantic Souvenir*, 1828)



Fig. 6. WASHINGTON ALLSTON, *Moonlight Landscape* (detail)
Boston, Museum of Fine Arts

The ancient Orient, a theme that had begun to interest European artists like Delacroix, is present in an engraving after a strange painting by Inman of *The Ghost of Darius*, which appeared in *The Talisman* for 1830.¹⁵ Four years later the same Gift Book reproduced another painting by Inman of a tale of Oriental mystery and fantasy entitled *Shedaud*,¹⁶ the American equivalent of one of the favorite themes of Gothic fiction.

Another favorite of romantic writing and art is the Indian, who in the Gift Books generally appears as the noble savage dispossessed. *The First Ship* by J. G. Chapman, which appeared in *The Token* for 1842, is one of these (Fig. 3).¹⁷ It shows an Indian on a wild and picturesque coast gazing incredulously at a ship towering on the horizon. The last of the Red Man is symbolized by the same artist's *First Steamboat on the Missouri*, which graced the same annual in 1837, accompanied by a poem, in which the Indian laments this final invasion of the great waters: "Alas, the Red Man's doom is sealed. The homeless Indian seeks another shore."¹⁸ Another Indian theme was an engraving after Cole's *Chocorua's Curse*, which appeared in *The Token* for 1830.¹⁹

The mention of the name of Cole brings us to the role of the Gift Book as a gauge of still another aspect of American art: namely, landscape. As early as 1827 the *North American Review* in one of its many surveys of the annuals remarked, "The American pencil and the American burin ought to be more devoted than they have been to American scenery."²⁰ And again, "It is true that correct and finished portraits of our scenery were published not merely as a pretty book for a New Year's present to our friends, but as a means of exciting public attention to the Fine Arts."²¹ When *The Token* for 1831 published an engraving after Cole's picture of *The Last of the Mohicans* it was accompanied by an article praising the picturesque beauties of the American scene.²² Sometimes the landscapes are of a distinctly Gothic character. In this category one would place the reproduction of Allston's famous *Moonlight Landscape* which appeared in *The Atlantic Souvenir* for 1828 (Figs. 5 and 6).²³

Pickering's verses accompanying Allston's *Moonlight Landscape* suggest that when this picture was painted it was regarded as a comment on the grandeur of the past, always a favorite theme of romanticism.

For Rome has not yet fallen; though the rank grass
Chokes up her imperial courts, and the night wind
Howls through the Caesars' palaces. . .
Yet despair we not of Rome
Still shall she be eternal, if the light of mind may never die.²⁴

The picture could indeed be interpreted as a simplified and symbolical memory image based on the Milvian Bridge and a suggestion of the Palatine in the distance, so that it becomes the equivalent of Cole's pictorial commentaries on the passing of civilizations, as in the final panels of his *Course of Empire*.²⁵

A favorite subject in this category was *The Great Dismal Swamp* painted by Inman for *The Talisman* for 1829, rendered with an eerie, almost surrealist character (Fig. 7).²⁶ The writer of the essay accompanying the engraving complains that neither Inman nor Thomas Moore, the writer of the "Ballad of the Dismal Swamp," had ever been to the site.²⁷ The narrator implies that the picture does not come up to his own youthful recollections, and then goes on to give a long narrative of his own. This writer apparently wishes to overlook the fact that Inman's picture is in actuality a very telling illustration for Thomas Moore's lines on the demented young man who disappeared seeking his dead love in the wilderness of the Dismal Swamp.

They made her a grave, too cold and damp
For a soul so warm and true; and she's gone to the Lake of the Dismal Swamp
Where all night long by the firefly lamp, she paddles her white canoe.

But oft, from the Indian hunter's camp,
This lover and maid so true
Are seen at the hour of midnight damp
To cross the lake by a firefly lamp, and paddle their white canoe!

Inman's entirely fantastic view with the phosphorescent bark drifting across the black and dismal scene is completely in keeping with the Gothic quality of Moore's lines. As such, it is a typically imaginative romantic production, so that it would seem that the fact that Inman may not have visited the Dismal Swamp is rather beside the point. One wonders, however, judging from the accompanying text, if already in 1828 there was a vague resentment at such fancy compositions which took liberties with the appearance of nature, and if indeed the taste for the literal view was not already setting in. Chapman's *View of the Dismal Swamp* in *The Magnolia* for 1837 (Fig. 8),²⁸ although a "picturesque" landscape, could be described at the same time as a sentimentalized view of an actual place. It is used as an illustration for a dreadful poem entitled "The War Eagle of the Dismal Swamp."

That aged tree grows o'er his mouldering bones; on its boughs
Thus ever more that venerable bird
Broods in his lonesome dwelling o'er the past

A chronicler that, to these silent woods, and haunts, and gloomy caverns,
gives a life,
Which else were bending to old memories.²⁰

This type of landscape is not far removed from the rather literal pictorial descriptions of actual places by Doughty and others which gradually began to replace the imaginary landscapes and compositions of Allston and Cole.²⁰

In *The Token* of 1831 the text accompanying the engraving of Cole's landscape for *The Last of the Mohicans* explains, "It is not a view of a particular spot, but a combination of sketches from nature, taken in various parts of the country. The design of the artist appears to have been to present in one view, the characteristic features of our mountain landscape; and as not inappropriate to such a design, he has introduced into the background a scene from Mr. Cooper's tale of *The Last of the Mohicans*."²¹

The landscape with ruins, favored romantic symbol of the passing of all worldly pomp, is represented by Cole's *Claudian Aqueduct*, which was first published in *The Token* for 1837 with a poem expressing feelings appropriate to the scene (Fig. 9):

How patient Nature smiles at Fame.
The weeds that strewed the victor's way
Feed on his dust to shroud his name,
Green when his proudest towers decay.²²

With utter blissful indifference to the niceties of copyright the same painting was reproduced by *The Rose of Sharon* for 1840,²³ again with some verses dedicated to the theme of *Sic transit gloria mundi*.

The engraving after Cole's painting of the *Claudian Aqueduct* is an interesting illustration of his iconography. It is the same theme of the return of man's handiwork to nature, which dominates the final passages of his *Course of Empire*. Here the mood is underscored even more heavily by the presence of a skull—the *memento mori*—and the goats and shepherds wandering among the ruins. Compositionally the engraving differs from the painted version of the same subject (Fig. 10)²⁴ and seems to reveal the tighter, more descriptive manner of Cole's first essays in ideal landscape in a rather hard, papier-mâché style.

There is a clear indication that even as late as 1830 subjects of a completely American character were still considered not entirely acceptable. So, for example, in *The Garland* for 1830 an essay accompanies the engraving of Alvan Fisher's painting of *The Prairie on Fire* (Fig. 11).²⁵ It reads in part:

Until within a short period, the few men who were distinguished in this country either in polite literature or the arts were mere pupils of the English schools. . . . Similar remarks would also apply to American painters. Until within a few years they seldom condescended to spoil their canvases with an American landscape or a scene from Yankee history. We are happy to observe that a new era of literature and the arts has dawned upon our country. . . . Our painters have at length discovered the beauty with which nature is adorned in this Western world. Painting, poetry, and romance, even of a national and historical character, are imagined to be childish trifles by many and by many others to be permanent instruments of folly and dissipation. We regard them in a very different light. We believe them to be powerful auxiliaries to the foundation of national character, calculated in their nature to elevate and refine society and to cherish and confirm one of the deepest sentiments of the human breast — love of country.

This picture by Fisher was, according to this accompanying essay, done as an illustration for the scene of the fire in Cooper's *Prairie*.³⁶ Of course, although ostensibly a pioneer venture in the presentation of the American scene, its subject matter at the same time reflects the enduring romantic taste for the exotic and the marvelous.

After 1840 the annuals become increasingly preoccupied with genre subjects. This is particularly apparent in the illustrations for *The Gift*, which on more than one occasion acquired paintings by William Sidney Mount,³⁷ and in 1844 published an engraving from Page's painting *Young Traders*,³⁸ and another engraving from Inman's *Mumble-the-Peg*.³⁹

"As soon as public taste began to turn from the imaginary and the ideal to the actual, there no longer existed that detachment to which a publication printed at yearly intervals of necessity centered."⁴⁰ Certainly in the first ten to fifteen years of their existence the American annuals could be described as completely escapist in character. Provided especially to feed the musings of sheltered young ladies, pictures and writings existed in a kind of dream world of heightened sensibility and emotionalism, in which reality appeared only in an exotic transformation. The themes chosen for pictures and writings alike belong to the Gothic realm of imagination, and all of these themes illustrated or described inevitably conform to this emotionalizing of life. This is in other words pure romance. Even local subject matter, like the American Indian and American landscape, was treated in the same pattern as the Greek revolt and the landscapes of distant lands.

If in their beginning the writings and the illustrations of the annuals were



Fig. 7. HENRY INMAN, *The Great Dismal Swamp*
(from *The Talisman*, 1829)



Fig. 8. J. G. CHAPMAN, *View of the Dismal Swamp*
(from *The Magnolia*, 1837)



Fig. 9. THOMAS COLE, *The Claudian Aqueduct*
(from *The Token*, 1837)



Fig. 10. THOMAS COLE, *The Roman Campagna*
Hartford, The Wadsworth Atheneum

bent on an emotionalizing of life, the themes calculated to waft the thoughts of the readers to exotic realms, it can be observed that beginning in the forties there is a perceptible turning away from the romantic extravagance of the embellishments of the first decade of the Gift Books' existence in favor of a concern with essentially more realistic subject matter. Genre scenes, especially in the reproductions after Page and Mount and Bingham, replace the earlier imaginary subjects, and even the character of the landscape engravings in the later years reveals a growing fondness for actual views rather than the idyllic and imaginary compositions of Allston and Cole. *The Home Book of the Picturesque*, an annual devoted to landscape which was published in 1852, is a perfect illustration of the triumph of the landscape based on actuality. It contains among other things an engraving after a startlingly realistic landscape by Cole,⁴¹ and, prophetic of the emergence of the turn of landscape painters to a kind of scientific realism, a contribution by Frederick Church, which, albeit a modest view of West Rock at New Haven, already points to the future development of his art to insistent literal descriptiveness on an oppressively panoramic scale.⁴²

The engravings in the Gift Books frequently help a great deal to increase our knowledge of the work of many artists whose paintings in many different categories have been lost. This is true not only of the productions of such relatively minor artists as Inman and Chapman, but also of Thomas Cole and Samuel Morse.

A number of Morse's paintings are reproduced in various annuals, all of which reveal a different facet of his talent. *The Wife*, which appeared in *The Atlantic Souvenir* for 1830,⁴³ is a romantic genre piece. *The Serenade*, which was published in *The Talisman* for 1828,⁴⁴ represents the imaginative side of Morse's artistic personality, not unlike his fanciful view of New York University.⁴⁵ Both *The Wife* and *The Serenade* have disappeared and so, unfortunately, has an even more unusual canvas reproduced in *The Religious Souvenir* for 1839.⁴⁶ This is a painting entitled *Ancient Athens* (Fig. 12), and is an imaginary reconstruction of the Acropolis, accompanied by *A Tale of Ancient Athens* from the pen of the redoubtable Mrs. L. H. Sigourney. The painting shows a view of the Acropolis with the Parthenon, as though seen from the east. In the foreground is the Choregic monument of Lysicrates, and next to it a statue derived from one formerly on the Choregic monument of Thrasyllus.⁴⁷ It is obvious that the whole painting is based on plates in Stuart and Revett's *Antiquities of Athens* which Morse has rearranged and combined

in a completely imaginary fashion. This romantic evocation of the past in architectural terms is something new in Morse, and reminds us of Cole's various paintings of Arcadia and the reconstruction in the *Course of Empire*.⁴⁸

The Gift Books are useful to us in another way, since their engravings often provide records of lost paintings. In the case of Inman the reproductions of exotic genre and landscape are the only record we have of this phase of the artist's activity. His *Bride of Lammermoor*, one of this artist's more famous pictures, survives only in the engraving in *The Magnolia* for 1836.⁴⁹ In a similar way the print of Allston's *Moonlight Landscape* provides a better idea of the picture's original composition than is visible in the darkened canvas today. Although it belongs to the field of British painting, it is perhaps worth mentioning that *The Token* for 1856 reproduces a fine Wright of Derby, *The Dead Soldier*, under the title *Waterloo*.⁵⁰ Finally, it is interesting to illustrate the influence of the Gift Book engravings with the mention of a Currier and Ives print, a sensational view of a rescue at sea, entitled *They're Saved!* which exactly reproduces an engraving after H. Dawe published in *The Token* of 1835.⁵¹

- ¹ On the subject of the Gift Books, the following are recommended: F.W. Faxon, *Literary Annuals and Gift-books*, Boston, 1912; R. Thompson, *American Literary Annuals and Gift Books, 1825-1865*, New York, 1936; O. E. Winslow, in *Books for the Lady Reader, "1820-1860"*, *Romanticism in America* (ed. G. Boas), Baltimore, 1940, pp. 89-109; D. S. Lovejoy, "American Painting in the Early Nineteenth-Century Gift Books," *American Quarterly*, VII, 4 (Winter, 1955), 345-362.
- ² Winslow, p. 94.
- ³ *North American Review*, xxviii (April, 1829), 482, 484.
- ⁴ *The Moss Rose*, New York, Nafis and Cornish, n. d. (1848?), p. v.
- ⁵ Thompson, p. 46.
- ⁶ *Ibid.*, p. 38.
- ⁷ For the favorite themes of Gothic writing, see Sister Mary M. Redden, *The Gothic Fiction in the American Magazines (1765-1800)*, Washington, 1939.
- ⁸ Another category of romantic painting that appears in the Gift Books' illustrations is the American version of the *femme fatale* or romantic lady, represented by Dante's *Beatrice* by Allston in *The Token*, Boston, 1836, p. 105; *The Hungarian Princess* by Holmes in *The Talisman*, New York, 1932 (frontispiece), and Page's *Zelda* in *The Token* of 1842 (frontispiece). On the theme of the romantic lady see R. P. Boas "The Romantic Lady" in *Romanticism in America* (ed. G. Boas), Baltimore, 1940, pp. 63 ff.
- ⁹ Thompson, p. 75 (*Graham's Magazine*, xxi [Sept., 1842], 155).
- ¹⁰ *Ibid.*, p. 33.
- ¹¹ *The Talisman*, New York, 1828, frontispiece.
- ¹² *Ibid.*, 1829, frontispiece.
- ¹³ *The Token*, 1830, p. 327; *The Moss Rose* (1848?), p. 322.
- ¹⁴ *The Talisman*, 1830, p. 29.
- ¹⁵ *Ibid.*, p. 58.
- ¹⁶ *Ibid.*, 1829, p. 13.
- ¹⁷ *The Token*, 1842, p. 295.
- ¹⁸ *Ibid.*, 1837, p. 214.
- ¹⁹ *Ibid.*, 1830, p. 258; *The Moss Rose* (1848?), p. 251.
- ²⁰ *North American Review*, xxiv (January, 1827), 228.
- ²¹ *Ibid.*, p. 229.
- ²² *The Token*, 1831, p. 59; for Cole's painting of the same subject, see *The Art Quarterly*, V (Summer, 1942), 205, fig. 5.
- ²³ *The Atlantic Souvenir*, Philadelphia, 1828, p. 210.
- ²⁴ *Ibid.*, p. 213.
- ²⁵ F. J. Mather, Jr., *The American Spirit in Art*, Yale University Press, New Haven, 1927, fig. 67, p. 44.
- ²⁶ *The Talisman*, 1829, p. 255; *Catalogue of Works by the Late Henry Inman with a Biographical Sketch*, New York, 1846, no. 94.
- ²⁷ *The Talisman*, 1829, p. 255.
- ²⁸ *The Magnolia*, New York, 1837, p. 326.
- ²⁹ *Ibid.*
- ³⁰ See *Atlantic Souvenir*, 1828, pp. 27 and 58 (Doughty's *Lake Scene* and *Delaware Watergap*); *ibid.*, 1832, p. 124 (Doughty's *Rocky Mountains*); *Friendship's Offering*, 1844, p. 250 (Joshua Shaw's *Summer Morning*); *The Token*, 1850 (R. W. Weir's *Sunset on the Hudson*); *The Gift*, 1851, p. 258 (J. G. Chapman's *Falls of the Indian Brush*).
- ³¹ *The Token*, 1831, p. 59.
- ³² *Ibid.*, 1837, p. 337.
- ³³ *The Rose of Sharon*, Boston, 1840, p. 69.
- ³⁴ E. P. Richardson and Otto Wittmann, Jr., *Travelers in Arcadia. American Artists in Italy, 1830-1875*, Detroit Institute of Arts, 1951, p. 31, no. 35.
- ³⁵ *The Garland*, New York, 1830, p. 150.
- ³⁶ *Ibid.*
- ³⁷ *The Gift*, Philadelphia, 1840, p. 208 (*The Painter's Study*; this is the picture in the Pennsylvania Academy of the Fine Arts known today as *The Painter's Triumph*); *ibid.*, p. 256 (*Bargaining for a Horse*, now in The New-York Historical Society) *The Gem of the Season*, New York, 1842, p. 99 (*The Tough Yarn*; this is *The Long Story* in the Corcoran Gallery); *ibid.*, p. 250 (*The Raffle*; this is *Raffling for a Goose* in The Metropolitan Museum of Art). Other prints after Mount in the Gift Books will be found in B. Cowdrey and H. W. Williams, *William Sidney Mount*, New York, 1944, p. 39 f. (nos iv, vii, xi, xii, xiii, xiv, xv, xxvii).
- ³⁸ *The Gift*, 1844, p. 221.

- ³⁹ *Ibid.*, p. 44.
- ⁴⁰ Thompson, p. 5.
- ⁴¹ *The Home Book of the Picturesque*, New York, 1852, p. 165.
- ⁴² *Ibid.*, p. 137.
- ⁴³ *The Atlantic Souvenir*, 1830, frontispiece.
- ⁴⁴ *The Talisman*, 1828, p. 116.
- ⁴⁵ W. Born, *American Landscape Painting*, New Haven, 1948, fig. 21.
- ⁴⁶ *The Religious Souvenir*, Philadelphia, 1839.
- ⁴⁷ J. Stuart and N. Revett, *The Antiquities of Athens*, London, 1762, I, Ch. IV, pls. II, III and VI.
- ⁴⁸ *The Art Quarterly*, V (Summer, 1942), 211, fig. 12.
- ⁴⁹ *The Magnolia*, 1836, p. 187. *Catalogue of Works by the Late Henry Inman*, no. 4.
- ⁵⁰ *The Token*, 1856, p. 213. This is perhaps a "lost" version of the painting reproduced in E. Waterhouse, *Painting in Britain, 1530 to 1790*, *Pelican History of Art*, vol. I, London and Baltimore, 1953, pl. 171 B.
- ⁵¹ See F. A. Conningham, *Currier and Ives Prints. An Illustrated Check List*, New York, 1949, no. 6007. The print is reproduced in *American Heritage*, June, 1957, p. 47. The engraving from which the lithograph was "borrowed" is published in *The Token*, 1835, p. 375. The Currier and Ives copy is undated, but since these lithographs did not begin to appear until 1840, it is obvious that this print must have been taken from the engraving appearing in *The Token* in 1835.



Fig. 11. ALVAN FISHER, *The Prairie on Fire*
(from *The Garland*, 1830)



Fig. 12. SAMUEL F. B. MORSE, *Ancient Athens*
(from *The Religious Souvenir*, 1839)



Fig. 1. ROBERT BALL HUGHES, *John Trumbull*
New Haven, Yale University Art Gallery



Fig. 2. ROBERT BALL HUGHES, *John Watts*
New York, The Metropolitan Museum of Art

SHORTER NOTES

THE PORTRAIT BUSTS OF ROBERT BALL HUGHES

By GEORGIA S. CHAMBERLAIN

WHEN the name of the sculptor Robert Ball Hughes is mentioned, regret is expressed that he did not produce more works or fulfill his early promise. Stress has been laid upon the charm of his minor artistic productions, his portrait-waxes and his hot poker drawings on wood. However, in the higher branches of sculpture, beside his monumental and figure work, his portrait busts, considered as a group, fulfill the requirements of the finest standards.

Ball Hughes' portrait busts have character and life and are professionally executed. They also have the individualistic touch of the greatly talented artist: each is unmistakably the work of Ball Hughes. The characteristics which mark them distinctively as by his hand are refinement, sensitivity of modeling and penetration of character. In short, they have style. A catalogue of the known busts may lead to the discovery of others, now obscure, by this English artist, who became a permanent resident of the United States and whose descendants live here.

When Ball Hughes arrived with his bride in New York in 1829 cultured homes were opened to him. His reputation as pupil of Edward Hodges Baily of the school of Flaxman and the knowledge of the medals he had won for his sculpture at the Royal Academy immediately secured the young sculptor a number of commissions. Beside the commission for the full-length statue of Alexander Hamilton for the Merchants' Exchange, and the memorial to Bishop Hobart in Trinity Church, in 1830 he was asked by the directors of the Clinton-Hall Association to prepare a statue of De Witt Clinton. Although Ball Hughes never saw Clinton, he prepared the statue by the aid of prints and portraits, "and produced the most perfect and accurate delineation of the imposing features which distinguished that profound statesman that we have ever seen."¹

A wax bust, nine inches high, of Charles Wilkes, President of the Bank of

New York, is in The New-York Historical Society and is signed and dated on the back "Ball Hughes Sculpt 1830." His portrait of John Watts (Fig. 2), speaker of the New York State Assembly, judge of Westchester County and a member of Congress, is full of thoughtful character and an interesting study of an older man. Bronze versions are both in the New York City Hall and The Metropolitan Museum of Art. A plaster copy by Thomas Coffee, 27 inches in height, is in The New-York Historical Society, gift of the subject's grandson, John Watts De Peyster, in 1863. In the 1830 exhibit of the Artists' Fund Society of Philadelphia, Ball Hughes showed "An Eminent Member of the N.Y.Bar."

In 1831 he became an Honorary Member, Professional, of the National Academy of Design. A year later he displayed in the Boston Athenaeum his bust of Thomas Handasyd Perkins, wealthy Boston merchant and philanthropist. At present there are two marble busts of Perkins in the Perkins School for the Blind, Watertown, Massachusetts, possibly both by Ball Hughes.

The year 1833 found Ball Hughes a member of the Board of Directors of the American Academy of Fine Arts, where he exhibited in the same year a "model of the marble bust of the Hon. Thomas Perkins of Boston," and a "small bust of the Hon. D. B. Ogden to be executed in marble." David B. Ogden was a prominent New York lawyer. In 1835 Hughes showed at the Academy a "bust of the Hon. Wm. Gaston, of North Carolina, loaned by R. Donaldson, Esq." The location of the Ogden and Gaston studies is not known.

Washington Irving posed for the young sculptor in 1836 but Irving "did not think there ought to be a marble bust for only a transient popularity."² Many plaster copies of this bust were sold at fifteen dollars.³ Extant copies are in the Boston Athenaeum, the Pennsylvania Academy of the Fine Arts and in plaster painted gray at Sunnyside, Sleepy Hollow Restorations, Inc. There must be several in private hands. This head is alive with the charm characteristic of Irving.⁴

The clever and contemplative face of Edward Livingston (Fig. 4), skillfully portrayed by Ball Hughes, astounds us, as do the Roman sculptured portraits, by its quality of modernity. It was displayed in the Boston Athenaeum in 1839.

John Trumbull, the President of the American Academy of Fine Arts, was Ball Hughes' friend and partisan and painted portraits of the young sculptor and his wife in 1839. In exchange, Ball Hughes executed one of his most

noble busts, an interesting study of the handsome, high-held head of Trumbull (Fig. 1).⁵ The pride and sensitivity of the old artist, his badge of the Order of the Cincinnati prominently displayed, were carefully rendered in this labor of affection. The profile of this work of art was used in the American Art-Union medal of 1848, engraved by Charles Cushing Wright.

In 1840 Ball Hughes lived in Philadelphia at 66 South Sixth Street. Drawn there by the competition for the statue of Washington sponsored by the Order of the Cincinnati, Hughes won the competition. However, the commission was never executed because of the failure of the Bank of the United States. In that year he displayed at the Artists' Fund Society, Philadelphia, medallion likenesses of Mrs. C. Ingersoll, I. R. Jackson, Mrs. John Butler, . . . Van Rensselaer and the Reverend George W. Bethune, pastor of the Dutch Reformed Church of Philadelphia. He also showed a "model of a Bust of G. W. Bethune, D.D.," and a "model of a Bust of the late Dr. Bowditch, now being executed in marble." His "model of a Bust of Nicholas Biddle, now being executed in marble" was owned by "N. Biddle."⁶

In 1841 Robert Ball Hughes displayed a bust of Henry Inman the artist (Fig. 3),⁷ then in the prime of life, at the National Academy of Design exhibition in New York. Probably it was Ball Hughes' commission to execute the full-length seated statue of Dr. Nathaniel Bowditch for Mount Auburn Cemetery which drew him to Boston. He displayed his plaster bust of Dr. Bowditch at the Boston Athenaeum in 1840, the property of N. I. Bowditch.

Also in 1841 a list of "cameo likenesses," so-called, appeared in the Boston Athenaeum exhibition catalogue, but these are probably the first of his series of wax medallions rather than actual cameos. His subjects were I. P. Davis, Mrs. John Butler, N. I. Bowditch, W. Rotch and General Harrison. His cleverness in wax profile portraiture is evident in the sensitively wrought General Harrison and Robert Charles Winthrop. It is not difficult to see why his work in this medium was so much in demand.⁸

⁵ *New-York Mirror*, February 13, 1830.

⁶ William Dana Orcutt, *Good Old Dorchester*, Cambridge, Mass. The author, J. Wilson & Son, University Press, 1893, p. 387.

⁷ *New-York Mirror*, September 10, 1836, p. 83.

⁸ The account of Hughes in the *Dictionary of American Biography* mentions also a statuette of Irving and states that a bust of John Marshall is in the Pennsylvania Academy of the Fine Arts, but no such bust is there.

⁹ Theodore Sizer, ed., *The Autobiography of Colonel John Trumbull*, New Haven, Yale University Press, 1953, p. 306.

¹⁰ This bust, according to Edward Biddle in an article in the *Evening Bulletin*, Philadelphia, Saturday, February 15, 1913, "has come down to the present day in plaster, and the inference is natural that the project for cutting it in marble was not fulfilled. . . A plaster cast of it existed in the family. . ."

¹¹ Photograph of figure 3 through the courtesy of The Frick Art Reference Library.

⁶ The Reverend Glenn Tilley Morse Collection of Ball Hughes portrait-waxes was put up for auction January 10, 11 and 12, 1951 at the Parke-Bernet Galleries, New York. A number of them are listed and pictured in the auction catalogue.

SOURCES

This catalogue of Ball Hughes portrait busts was made up in part from the following:

¹ *Catalogue of American Portraits in The New-York Historical Society*, New York, 1941.

² *National Academy of Design Exhibition Record, 1826-1860*, New-York Historical Society, New York, 1943.

³ *Cumulative Record of Exhibition Catalogues, The Pennsylvania Academy of the Fine Arts, 1807-1870. The Society of Artists, 1800-1814. The Artists' Fund Society 1835-1845*. Compiled and edited by Anna Wells Rutledge, American Philosophic Society, Philadelphia, 1955.

⁴ Mr. David McKibbin, Art Librarian of the Boston Athenaeum, listed for the writer the Ball Hughes exhibits at the Boston Athenaeum.

⁵ *Dictionary of American Biography*.



Fig. 3. ROBERT BALL HUGHES, *Henry Inman*
New York, National Academy of Design



Fig. 4. ROBERT BALL HUGHES, *Edward Livingston*
The Boston Athenaeum



Fig. 1. GEORGE CALEB BINGHAM, *Stump Speaking*
St. Louis, Boatmen's Bank

NOTES ON OLD AND MODERN DRAWINGS

GEORGE CALEB BINGHAM'S "STUMP ORATOR"

by JOHN FRANCIS McDERMOTT

GEORGE Caleb Bingham has long been famous for his superb paintings of the American political scene: *Canvassing for a Vote*, *County Election*, *Stump Speaking*, *The Verdict of the People*. His first venture into this phase of American life and manners (aside from the political banners he painted in 1840 and 1844) has, however, been lost and long forgotten. Completed by November, 1847, *The Stump Orator* was exhibited at the National Academy of Design in New York in April, 1848, was sold to the American Art Union, fell in the December distribution to the lot of William Duncan of Savannah, Georgia, and has never been heard of since. But it aroused much interest in St. Louis and enough contemporary comment exists for a near-reconstruction of the subject.¹

Bingham's earlier experience of politics had been as an enthusiastic party worker in the Missouri Whig conventions of 1840 and 1844. In 1846 he discovered what life in the political world really was like. As Saline County Whig candidate for the state legislature he went through a tough campaign to win in the August election by a majority of three. His opponent, however, contested the verdict, and a strongly Democratic House unseated Bingham in December. (He vindicated himself two years later by winning the same seat by an unquestioned majority of twenty-six.) Out of this experience grew the impulse to paint *The Stump Orator*. Once he had drawn himself out of the "mire of politics," as he wrote of it to a friend, he must, however, have recovered his sense of proportion and detachment, for the picture apparently was neither bitter nor satirical.

Freed from the political activities and obligations that had lately filled so many months, he returned to painting early in 1847. He was soon busy with *Lighter Relieving a Steamboat Aground* and *Raftmen Playing Cards*, the first of

which he sold in St. Louis in April and the other he sent on to the American Art Union. It was probably after he disposed of these pictures that he undertook *The Stump Orator*. Near the close of November the St. Louis papers announced that Bingham was "out with another picture, which will increase his fame as a correct and life-like painter of western scenes . . . It represents a stump speaker and his audience. The painting is fine, and the representation of character, features, scenery, &c., inimitable." All "lovers of art" were told to "Look in at Wool's, on Fourth Street, if you wish to carry a smile on your face for a week. Bingham has placed there, previous to its being sent to the east, his latest painting, a stump speaker and his crowd. *Those faces will haunt us for a long time.*"²

As Bingham had run into difficulties in his campaign so he had troubles in selling his painting. It was probably shipped east in December, but Robert Fraser, corresponding secretary of the American Art Union for which the artist intended it, was in process of leaving that office and he received the picture not as secretary to the Art Union but as Bingham's private agent. Fraser at first offered the painting to the Art Union but withdrew it and exhibited it at the National Academy of Design show in April-July with a "for sale" ticket on it. A letter in October from Bingham to Andrew Warner, the new secretary, finally brought light on the confusion. Fraser, as Bingham's agent, was paid \$350 for the picture with frame, and it was duly entered as No. 212 in the 1848 catalogue.

On the arrival of your painting "The Stump Orator" [Warner wrote to Bingham on November 2, 1848] Mr. Fraser received it as your private agent and after offering it to the Art Union, and its not being purchased on account of the price, he placed it in the exhibition of the National Academy of Design without consulting the Committee of the American Art Union, who would have been gratified to have had it on the walls of their Gallery, where thousands would have had opportunities of admiring it who never visit the exhibitions of the National Academy.

I cannot find on referring to our minutes, that more than \$350 had ever been offered for the Stump Orator although I think that Mr. Fraser had the impression that \$400 had once been offered. In making the offer the Committee did not design to undervalue your labors, or the artistic merit of the painting—they did not suppose that price to be a compensation for the labor even, to say nothing of the great ability required which alone could produce such a remarkable variety in point of characteristic expression—the subject and color were not viewed by them as favorably as some of your other works, and

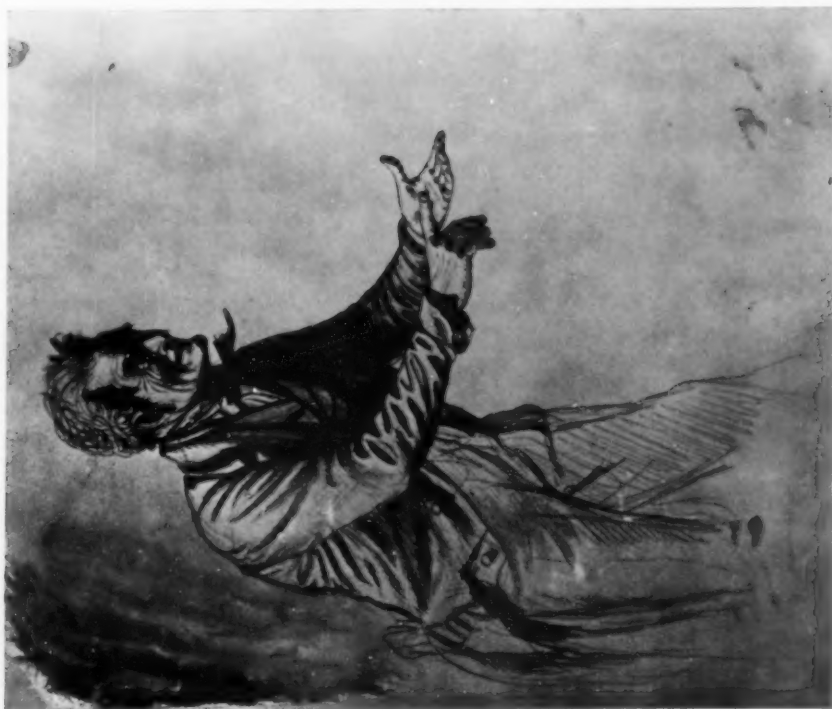


Fig. 2. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 3. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 4. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 5. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 6. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 7. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 8. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 9. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library



Fig. 10. GEORGE CALEB BINGHAM, *Pencil Sketch*
St. Louis Mercantile Library

they were governed accordingly in making the offer. The picture is now on our walls, and a draft for the amount has been paid to Mr. Fraser. . .

We trust soon again to have some of your paintings at our rooms, and in sending them direct to the Institution you will not again suffer by such unjust deduction.³

Reactions to the picture varied. The *Literary World* of New York, reviewing the National Academy of Design show, declared emphatically that "Mr. Bingham's picture . . . makes one's eyes ache to look at it. All the laws of chiar' oscuro are set at defiance, so that the eye is distracted and carried all over the canvass, without a single resting-place. He evidently has no idea of the value of light, and how sparingly it should be used in a picture. In color it is unmistakably bad; its only merit is in the broad exaggerated character of the heads, which look as if painted from daguerreotypes."⁴

A Southerner writing his impressions of the Art Union exhibition in November was not quite so harsh. "'The Stump Orator,' is a large group of rough fellows, listening to the oration of a long demagogue," he reported. "It is executed with the nicety of a daguerreotype, but with the monotony also. Every separate part, though, is a picture in itself, replete with strong character; so that one recovers, on closer examination, from the unpleasant impression the first glance may have made upon him."⁵

St. Louis, not unexpectedly, was highly enthusiastic, but St. Louisans were in a better position to judge some of the values of the picture, for, as the *Weekly Reveille* (December 6, 1847, p. 1511) pointed out, it was "truly a delineation of American western character." The more than fifty faces depicted were "representations true to life, we might almost say portraits, for throughout our region such faces are seen daily . . . The careless abandon of many of the figures, the manly, open and fearless cast of countenance peculiar to western men, the love of fun portrayed, as well as the style of dress, place of meeting, &c., are all western, and delineated as no painter could sketch them, except he both possessed genius and had mingled among such scenes." The *Missouri Republican* (November 30, 1847) was equally excited about this picture of "'Stump Speaking,' as seen in the West."

For vitality, freshness, grouping, shade and light, and costume, we have never seen anything equal to it. It is no caricature [sic], nor an attempt at caricature, but a picture which may be seen at any of our respectable political meetings in the West. . . We could occupy a very considerable space

in sketching the varied countenances, the changes of expression, and the predominant feeling, which the author has given to each individual of the group. . . It is a painting which may be studied by the hour—every face may be critically examined, and yet in every one there is evidence of a deep, thoughtful and comprehensive understanding, on the part of the painter, of the feelings, motives and impulses which act upon crowds and upon individuals. . . it is . . . an effort to draw an unexaggerated representation of an assemblage which is familiar to every one in the West. . . No part of the picture is more happy, nor in any part of it has the author displayed more skill, than in the ease and naturalness with which he has grouped this large number of figures together, upon a small canvass—preserving all the characteristics of dress and countenance, and what we conceive the most difficult part of the painting, the usual posture of those who attend such meetings.

The *Weekly Reveille* was moved to “supply” closing remarks for the speaker who had “just hit upon an anecdote illustrative of the total unfitness of his antagonist, which he is imparting to his audience as a ‘clincher’ against him; while the latter sits upon the trunk of a tree beneath . . . scowling under the effect of the ridicule.” The opposing candidate has been “consistent in only one particular, and that’s bein’ eternally and forever agin every *thing*, and *me* in particular.” He had been against Jackson, Van Buren, Harrison, and Polk. “You all know he’s ben agin banks, sub-treasury, tariff, public schools, 54 40, Texas and the war.” In fact, wound up the speaker,

He jest puts me in mind of old Sam. Edgel, who was in the Legislatur six years ago. Sam. was celebrated for bein agin every thing too, and nobody could tell why, except his organ of common sense was dreadful small, and his eyes wur awful crooked. Sam. opposed every thing, and he pretended it war done out of principle. At last a bill was concocted for the express intention of benefittin’ the old feller’s constituents. He seed it wur to their advantage to have it passed, and he hated to go agin it—in fact, his eyes twisted all sorts of ways to see some way of gittin’ him out of the “fix”, but thar was only two roads—for it, or *agin* it—finally, the questin’ come up for vote, and the boys in the Legislatur thought tha [they] had him in the affirmative for onc’e; tha accordingly called for the I’s and no’s, so as to *record* him; his name war at last called, upon hearin’ which he squirmed and agonised a spell; but, at last he ripped out “*no!*” and swore he be cussed ef he’d *committ* himself to help along the universal yearth!

The focus of the picture, it is clear from the report in the *Republican*, was upon the speaker, “evidently well pleased with the impression he is making,”

as he stood on the stump of a fresh-cut tree. In front of him, "whittling a stick," sat his opponent, "with his brows knit, and the blood veins swollen, mouth compressed, and rage and opposition depicted in his countenance." From this pair the eye of the spectator moved to the mass of listeners: "Around and along the trunk of the prostrate tree are congregated the sovereigns, comprising about sixty figures, in the attitude of listening to the orator—some pleased, some displeased, and some without any idea at all of what he is saying." Among them were seen "the little knot of busy politicians around the finely dressed Demagogue, in the background—the idiotic expression of an unfortunate inebriate behind the speaker—the joy of the zealous partizan—the cool, calculating aspect of the more reflecting citizen—the half stare and half credulity of another—the man with his coon skin cap and rifle." Most of the voters were gathered in a circle before and around the speaker; some at the end of the circle were talking at a temporary bar. In the distance were a tavern and a half-finished log house. The time late in the afternoon.

The St. Louis newspaper accounts thus give the spirit of the picture, the layout of the composition, and impressions of prominent figures. But we can go a step farther and look at some of the actual figures. Bingham, since his return to Missouri from Washington in 1844, had been filling a portfolio with sketches of boatmen and pioneers, merchants, farmers, and politicians. From this sketchbook, preserved today in the St. Louis Mercantile Library, we can pick out a number of the principals in this *Stump Orator*.

Working with the 1854 *Stump Speaking* (Fig. 1) and the sketches before us, we see that Bingham posed the same speaker (described in one account as a "long demagogue") in the same attitude in both pictures and placed him well toward the left (Fig. 2). The speaker, however, was certainly standing on the stump of a tree in the first whereas he appears in the second to be on a rudely constructed platform behind an equally rude table. In *Stump Speaking* the opponent is seated behind the speaker's stand, waiting with some complacency his turn to address the sovereigns. The "antagonist" of the *Stump Orator* (Fig. 3), in contrast, is sitting in the center of the picture near the end of a log, which, like the stump, will be clearly visible. The log necessarily extends across most of the picture at a slight angle from center to right foreground. In all probability there were trees behind the speaker to fill in the left background in the earlier picture as in the later. Since the temporary bar is at the side of the picture opposite the speaker, I should judge that the tavern for convenience would be in the right distance and the unfinished log house

therefore in center distance; these would correspond to the watermelon wagon in center distance and the barn in right distance in *Stump Speaking*.

There can be little question about the choice of the speaker and his opponent as well as one of the "more reflecting" citizens (Fig. 5). Twenty or thirty others could easily be selected from the sketchbook who would fit the scheme and tone of the composition and answer the descriptions in the *Missouri Republican*. I have chosen as further illustration six other figures not merely because they would fit the picture but because they had quite obviously been sketched at just such a stump speaking occasion as the painter chose to depict in *The Stump Orator*, for he sketched them sitting on stumps and logs (Figs. 4, 6-10).

The fullness and complexity of the composition, the dramatic rendering of the scene with a dozen lesser actions drawing the attention from the speaker in the most natural manner but from which the eye always returns to the dominating figure, the rich variety of character, attitude and costume, the unity of impression and tone, the characteristic features of the background, the superb demonstration of drawing that got to the very essence of the experience make it no venture to say that in *The Stump Orator* Bingham must have painted one more of those remarkable scenes of western life on which his enduring reputation is firmly based. With the aid of this description perhaps it may yet be re-discovered.

¹ Collection of much of the material for this article was made possible by a grant from the American Philosophical Society. For permission to publish *Stump Speaking* I am indebted to the Boatmen's Bank of St. Louis and for the sketches to the St. Louis Mercantile Library.

² St. Louis *New Era*, November 29, 1847; St. Louis *Weekly Reveille*, November 29, 1847, p. 1503.

³ American Art Union Papers, New-York Historical Society. Warner's letter was in answer to one from Bingham dated Boonville, October 18 (not found). The Minutes of the Executive Committee for April 20, 1848, do show that a resolution was passed to offer \$400 for the picture; whether that offer was actually sent to Fraser or Bingham is not known. The final price of \$350 is recorded in the Minutes of the Committee of Management for October 5.

⁴ III (June 3, 1848), 350.

⁵ Letter from "Flit", New York, November 15, 1848, to the *Southern Literary Gazette*, as found in the American Art Union Scrapbook, New-York Historical Society.

ARCHIVES OF AMERICAN ART

HORATIO GREENOUGH'S MEMORIAL TO CONGRESS PRAYING THE REMOVAL OF HIS STATUE OF WASHINGTON FROM THE CAPITOL

By NATHALIA WRIGHT

LATE in the summer of 1841 the statue of George Washington commissioned of Horatio Greenough by Congress in 1832 for the Rotunda of the Capitol arrived in the city of Washington from Italy, where it had been executed, and on the first of December it was erected. By stipulation of the Congressional resolution it was to stand in the center of the room. But on his visit to the United States in 1836 Greenough had discovered that the light on it there would be inadequate, and when he dispatched it he asked that it be placed between the center and the door leading into the library. The Architect of Public Buildings, Robert Mills, however, favored the center, had already strengthened the foundations to receive it there, and there it was placed. Proving to be in almost total darkness there, it was moved in February 1842 to the spot designated by Greenough, but there too it could hardly be seen. It was, moreover, disadvantageously situated on a temporary wooden pedestal.

Meantime the work itself excited controversy. Considering the style and symbolic nature of the building it was to ornament and the interior position it was to occupy, Greenough had conceived of it in ideal terms and designed it after the most famous work of classical antiquity: Phidias' lost statue of Zeus, seated and half draped, for the temple at Olympia. Europeans and American artists and writers praised it, but to the mass of Americans, predisposed to realism, it was an object of opprobrium and ridicule.

Greenough had intended to accompany his statue to the United States, but complications in connection with his contract for a second work for the Capitol had resulted in his drafts on the Treasury being protested, and he was unable to make the journey. Aggrieved by this situation, by the failure of

the government to acknowledge the arrival of the *Washington*, and by the widespread objections to it, he contemplated remaining abroad indefinitely. But after he received an advance on the sum owed him from the English banking agents for the American government, he returned home in the autumn of 1842, to present his claim in person and to see about a proper place and pedestal for his statue.

His first sight of it gave him a profound shock, and he immediately decided to have it removed from the rotunda altogether. At least one notable remonstrated with him, Ralph Waldo Emerson, who was present when Greenough showed the statue by torchlight in January 1843. "I told him," Emerson wrote Margaret Fuller, "I had rather have it in this Rotunda, in the worst light, than any where else in the best: The genius of the place is omnipotent here . . ."

But Greenough was not to be dissuaded. On the advice of John Quincy Adams, then in the House of Representatives, he composed a petition to Congress for the removal, which was presented to the two houses on January 10 and 11; subsequently it was printed in the records of the Senate of that session. In February, in deference to the poor state of the Treasury, he proposed to a member of the committee to whom the matter had been referred that the work be housed temporarily in a less expensive building than that described in his petition. A joint resolution providing for the move was passed in February, and during the next few months Greenough negotiated for the construction of a temporary wooden shelter and the permanent granite pedestal. Compelled suddenly to return to Italy in the summer, he left the final arrangements to his cousin J. J. Greenough of Washington and the Boston architect Isaiah Rogers. A few years later the shelter was removed, but nothing was erected in its place. Early in the twentieth century the statue, already damaged by exposure, was moved to the Smithsonian Institution, partly for its preservation but also in acquiescence to continued objections to it.

Greenough's Memorial to Congress petitioning the removal of his statue from the Capitol is a document of interest and importance on several accounts. It makes clear, in the first place, the reason for the removal, which has repeatedly been erroneously stated to have been that the weight of the work was too great for the foundations of the building. It contains Greenough's fullest public defense of his decision to represent his figure half-nude rather than in contemporary dress. (He defended his plain design for the pedestal at such length because a proposal had been made to have this part of the work or-

namented with bas-reliefs by Ferdinand Pettrich, a German sculptor in Washington.) It also contains incidental architectural judgments which are of particular significance when considered in relation to Greenough's functional theory of architecture, then already formulated. (He inveighed so much against painting stone because it was a current practice to do so in government buildings.) It is, altogether, a document meriting a permanent place in the history of American art.

The text is as follows:

MEMORIAL
OF
HORATIO GREENOUGH,
PRAYING

The removal of the Statue of Washington from its present position in the Rotundo, to the grounds in front of the western façade of the Capitol.

—²

—²

To the honorable the Senate and House of Representatives of the United States:

Horatio Greenough, sculptor, having executed a statue of George Washington, to stand in the rotundo of the Capitol, respectfully asks the attention of Congress to a few remarks, with reference to that statue, and to its actual position in the rotundo:

Your memorialist having been convinced, from observations and experiments made on the spot, that no statue placed in the centre of the rotundo, and, therefore, directly under the source of light, could ever be properly seen, expressed to the Secretary of State, in delivering his work, a wish that it might be allowed to stand between the centre of the hall and the door leading to the library.

It is apparent, however, that the point so indicated, and actually occupied by the statue, though it is the best which a proper regard for the uses of the hall, and a due observance of architectural symmetry, will allow, is still wholly unfit for it, since the descent of the light upon the work is so nearly vertical as to throw all the lower portions of the face into shade, and to give a false and constrained effect to the whole monument.

Your memorialist, therefore, petitions that you will take into consideration the expediency of removing the statue of Washington to the grounds in front of the western façade of the Capitol, and of erecting over the same such a shelter as, while it shall ensure suitable protection and light for the statue, shall be, by its form, proportions,

and material, harmonious with the Capitol itself, and ornamental to the grounds.

Your memorialist suggests a covered building. Firstly: because a statue standing in the open air is weakened in its effect by the destruction of its stronger shadow, and the obliterations of its more delicate markings; an effort to avoid which disastrous effect, is seen in the dark color placed behind the statues of Peace and War, in the eastern portico of the Capitol—a makeshift which rescues the sculpture only by producing an anomaly in architecture. Secondly: because the alternate action of moisture and of frost upon the surface of a statue, is such as soon to granulate the marble, and speedily to impair, and ultimately to destroy it. Instances of this action are to be seen in the Battle Monument at Baltimore, and in the Naval Monument on the western front of the Capitol.

The grounds on the western front of the Capitol have been suggested, rather than those on the eastern front, as the site of the proposed building; because the rise of the ground from the enclosure to the base of the Capitol is such as to permit the presence of such building, without intercepting the view of the Capitol itself.

Your memorialist begs to represent, that the building thus proposed, while it may be considered a mausoleum of Washington, will also afford a proper receptacle for such other busts and statues of historic interest as are at present entirely lost to the public, for the want of a proper position and light, while many of them encumber and injure the rooms where they are placed.

The material best adapted for the building proposed, would seem to be the sand-stone, of which the Capitol itself is built. That such stone is now thought a proper material for works of this character, your memorialist presumes, from the fact that the Treasury building and the Patent Office have been furnished from the sand-stone quarries. The color of that stone is universally admired in large buildings, and differs little from that of the church of St. Peter's and the Coliseum at Rome, and that of the celebrated temples at Paestum. Should it be thought necessary to paint the exterior of the building, your memorialist respectfully urges that such necessity does not exist with regard to the interior; and that to paint the stone where such necessity does not exist, is to reduce the noblest masonry to a level with ordinary laths and plai[s]ter; or, to express himself more strongly, seems to your memorialist like covering pure gold with tin foil. Even on the exterior, should a coat of paint be deemed indispensable, your memorialist would earnestly recommend a color as nearly approaching the natural color of the stone as can be made, since such color would claim for the building only the dignity of stone, instead of aiming, in vain, at the pomp of marble.

The attempt to produce, or to heighten effect in buildings, by overlaying the solid material of which they are constructed with paints and washes, though pardoned in structures where economy and vainglory are necessarily united, as in the decorations of a playhouse, or the ephemeral splendor of a wooden palace, has ever been deemed inconsistent with the gravity and dignity of important public buildings; and, most of all, is this true in republics. To add, by color, a shade which should have been given by form, is to accuse, and to accuse falsely, the art of building. To supply in *chiaroscuro*, ornaments which should have been carved in relief, is but to express the wish, yet acknowledge the inability to deceive.

The pedestal designed for the statue of Washington is a simple one, of grey granite: it bears on the one side the words, "The first in peace;" on the other, "The first in war;" and, on the front, "The first in the hearts of his countrymen;" the date of the erection is on the rear. Your memorialist has thought fit to omit all other ornament in the base of the statue, because the attempt to record any achievement of Washington involves the introduction of many personages, and of many planes of perspective, and by consequence, the invasion of the domain of a sister art; which, though often done with great courage and ability by John of Bolougne, and by the celebrated Bernini, has never been done with impunity to the artist, or with credit to the art. The fact that bas-reliefs upon the pedestal of a colossal statue, by their nearness to the eye, unduly attract the attention of the spectator from the main work, has had its weight in considering the propriety of their presence here.

Objections having been made to the manner in which your memorialist has thought fit to treat the subject given him, he asks your indulgence for a few remarks, in reply to such strictures, as, though plausible, seem to him not well grounded.

It has been urged that, since a laudable and natural curiosity exists respecting the personal appearance of men who have conferred great benefits on the human family, the statuary is, therefore, bound to make his representation of such personages, as far as may be, a reflection of that appearance, the dress which they actually wore inclusive.

So fully does your memorialist sympathize with those who feel such curiosity respecting the subject of this statue that had there but one representation of that man he should wish that it were of the literal character above described. Since, however, the sister art of painting, so rich in all that is required to gratify the longings of the curious, and to satisfy the demands of the antiquarian—since, also, engraving and die-sinking have, by turns, transmitted to the most distant posterity, the minutest details of Washington's dress, your memorialist was convinced that, in adding one more to the representations of that dress, and that in colossal dimensions, he should be attributing to the passing fashion of that age, an importance which did not belong to it, and at a sacrifice fatal to the demands of pure art.

When cotemporary designs had portrayed Frederic the 2d with his huge walking stick, and his preposterous *queue*, when the sculptors of the age of Louis 14th had elaborately copied the redundant periwig, the cumbrous robes, and stilted shoes of that monarch, without doubt the assembled courts of France and of Prussia saw in these representations images as imposing as they were exact. What is the effect which they now produce? Irrepressible laughter, which reverses the decision of cotemporary prejudice, and repels the attempt to produce or to heighten the effect of moral dignity by adventitious means. Your memorialist, a frequent witness to such consequences of the change of dress, has been thereby partially influenced to avoid putting up in one of the high places of the Republic, a colossal copy of an uncouth costume, which is already passed into disuse, and which is destined soon to encounter the ridicule inseparable from all arbitrary disguises of the human shape, not upheld by the prejudice or fashion of the day.

In taking this course your memorialist has done nothing new; he has put forward no unfledged opinion of his own; he has but conformed to the canons of his art, as prac-

tised in its purity, both in ancient and modern times. The Greeks, who are still the acknowledged apostles of philosophic art, though their climate allowed a dress as suited to the display of form as any that we can conceive, yet laid that dress aside in the statues of heroes. In the celebrated group of Laocoon, that personage, though overtaken by the ministers of vengeance while officiating at the altar, is represented without his pontifical robes. He is naked. Though the Romans had not only a distinct national costume, but different dresses for the several orders in the state, yet the Senate, to record its veneration for Pompey, erected within its halls a naked statue of that champion. Though Napoleon gave what has to many seemed an undue attention to his imperial attire, and though the associations connected with his gray coat and his three-cornered hat always commanded the enthusiasm of the army, yet when Canova was called on to cross the Alps that he might give to posterity the image of the emperor, it was without either the clap-trap of the palace, or the conventional sublime of the uniform, that he chose to appear before his successors. He was represented naked.

In the great works thus enumerated, the dresses of their several epochs were neglected because their object was to show, not the attire, but the man; not the conventional apparel of the day, but the grand type of the human race. The product of the distaff and the loom was admitted only so far as it might serve to heighten the display of the work of God—the human form—that form was the language in which the sculptors spake. Mindful that they had denied their sympathy and their respect for the fashions of their predecessors, they asked none for their own of posterity. The images of those whose career had influenced the fate of empires, whose character had formed that of nations, rose in the sacred spots of their cities and stood before a judging people as their originals before a judging deity, as men.

Such has been pure art as your memorialist feels it. It flourished thus in the free states of Greece, thus also in Rome and in the republics of modern Italy. If the oligarchy of Venice forced it to become the handmaid of luxury—if the patronage of several of the European monarchs induced it to stoop to immortalize the frippery of court favorites and royal concubines—if the aristocracy of England has compelled it to pay homage in marble and bronze to the ephemeral legislation of the tailor and the haberdasher—your memorialist has found in those examples only another reason to hope, that this republic, standing upon a broader basis of human nature and more fairly representing the general human will, must, when the subject of art shall have been brought fully before it, make that choice of style in sculpture, adopt those views of its nature and uses, which are most in harmony with the highest and the truest, because the only lasting philosophy of art.

The nakedness of statues has been objected to as a violation of decency. Your memorialist, with due deference to the susceptibilities which would make concealment synonymous with delicacy, would suggest that it is the *sentiment embodied* in a work of art which renders it fit or unfit for pure eyes. He would beg such as seem inclined to censure his work on this account, to remember that its condemnation on this score will imply that of all the masterpieces of ancient and modern sculpture. Should such strictures proceed, as is usual, from those who allow the productions of the modern English and

French poets, novelists, and engravers, with their embodyings of veiled sensuality, to lie unquestioned on their tables, he must protest against it as that false delicacy elsewhere characterized as straining at a gnat while it swallows a camel.

It has been hinted to your memorialist that, being aware of the prejudice which existed in this country against naked statuary, and in favor of a literal copy of the dress of the time, it was his duty blindly to renounce his own views upon the subject, and conform to those believed to be of the majority. The proper mode of treating modern statues, however, having been of late years repeatedly discussed, and yet those authorized to contract with him having left him entirely *free* on this head, your memorialist deemed that the responsibility of the decision fell upon *him*, and therefore consulted only his own conscience and the comparative results of the different modes and methods which had fallen under his observation. Having already outlived the sneer with which it was intended to crush his first effort to make a bust of a distinguished fellow-citizen "without a shirt," he trusts that the prejudice which has yielded in these few years the neck and shoulders as objects not unfit to be looked upon, will continue to decline before the efforts of high art, until his successors in sculpture shall be enabled to show that the inspired writer meant not merely the face, when he declared that God had made man after his own image.³

¹ Ralph L. Rusk, ed., *Letters of Ralph Waldo Emerson*, New York, 1939, III, 122.

² Here appear in the original printing the dates on which the Memorial was referred to the Committees on the Library and on Printing (January 11) and ordered to be printed (January 13).

³ Reprinted from *27th Congress, 3d Session*, Washington, 1843, Senate Document 57, 5 pp.

MEZZOTINT PROTOTYPES OF COLONIAL
PORTRAITURE: A SURVEY BASED
ON THE RESEARCH OF
WALDRON PHOENIX BELKNAP, JR.

INTRODUCTION

HAPPILY, the professional historian has never failed to acknowledge his continuing debt to the amateur—to that individual whose learning and whose love of the subject and the search have led to many an impressive discovery. The amateur, with greater leisure, can better explore with absolute thoroughness each narrow field. But at best his view is as broad, his perception no less keen, and the likelihood of his opening wide new areas to study quite as promising. Waldron Phoenix Belknap, Jr., achieved just that. He did not live to complete his accomplishment, and others first announced it. The pages which follow, based entirely on his notes and papers, are intended to record our debt to him, and to emphasize the opportunities for further exploration.

His study of the mezzotint prototypes of Colonial painting ended with the tragedy of his sudden death on December 14, 1949. For a number of years he had been deeply interested in American art history, following with meticulous concentration certain specialized lines of research with the idea of bringing them together eventually into a comprehensive history of American painting. The influence of the mezzotints was but one of these special lines. In the last two years it was often interrupted by other concerns, and by ill health. It was advanced by many hours of work in libraries and museums and by visits to the important private and public collections in England and America. It was in 1949, the last year, working mostly at the Courtauld Institute and the British Museum's Department of Prints and Drawings, that the great breadth of the subject became apparent.

More than thirty years before, the Metropolitan Museum had revealed how Copley, in his portrait of *Mrs. Jerathmael Bowers*, had borrowed every detail but the face from James McArdell's print of *Lady Caroline Russell*, after Reynolds.¹ Frederick A. Sweet has recorded the story of Copley's use of

¹ Metropolitan Museum Bulletin, XI, no. 3 (March, 1916), 21, illus. p. 1.

John Faber's mezzotint of *Mary, Viscountess Andover*, as model for three of his portraits, a first discovery of 1942 leading to this series of revelations.² Barbara Neville Parker was well aware of Copley's "study of mezzotints after Kneller,"³ though many actual instances of his dependence on them remained to be discovered. Moreover, Copley seemed to stand alone, and it seemed reasonable that his uncertainty of himself, his early training by a painter-engraver, should have made him peculiarly ready to follow so devoutly the most authentic lead in fashionable portraiture.

It remained for Mr. Belknap's study to show how wide and how strong the influence of the imported print had been, how not one but many American painters had borrowed not only entire figures and backgrounds, but had combined elements from one and another. He showed how some had been slavishly imitative, how some dared add original features, how some fell into originality through their own ineptitude. All, good or bad, turned to this source for light on what the painters of the art centers of the world were producing, for the fashionable pose, for the elegant line, for the august and ancient symbolisms of the art, for all the conventions down to the "pinxt" which the Colonial reverently and unnecessarily added after his signature. Line engravings played a part, but the mezzotint, a tone process and generally in larger size, was easier to copy. The mezzotint was a teacher as well as model. In short, the print was suddenly revealed by Mr. Belknap as of far greater importance in our art and social history than had ever been realized—as perhaps the major factor in transmitting fashion, feeling, art traditions and all the pictorial elements of Old World culture to the New.

It was a close friend, John Marshall Phillips, Director of the Yale University Art Gallery, who first brought these discoveries to the public in a lecture before the College Art Association, January, 1952. He had begun work on a catalogue of the Waldron Phoenix Belknap, Jr., Collection of Portraits and Silver, bequeathed to the New-York Historical Society, which was to include a review of the mezzotint discoveries. This was cut short by his own sudden death, May 7, 1953, but was completed by two other friends, Mrs. Haven Parker and Mrs. Yves Henry Buhler.⁴ Mrs. Parker's survey of the material

² Frederick A. Sweet, "Mezzotint Sources of American Colonial Portraits," *The Art Quarterly*, XIV, no. 2 (1951), 152.

³ *Boston Museum Bulletin*, XLII (June, 1944), 33.

⁴ *The Waldron Phoenix Belknap, Jr., Collection of Portraits and Silver, with a Note on the Discoveries of Waldron Phoenix Belknap, Jr., Concerning the Influence of the English Mezzotint on Colonial Painting*. Edited by John Marshall Phillips, Barbara N. Parker, Kathryn C. Buhler, With a Biographical Note by Edward Weeks, Cambridge, 1955, pp. 125-163.

on the paintings and mezzotints has been helpful in preparing the pages which follow.

Both that volume and the present article owe their origin very largely to the feeling of one person, his mother, that the accomplishment of the scholar no less than that of the collector, should be passed on to others, that the full values of the thoughtful search and the sensitive and perceptive mind, should be preserved. She reassembled notes, photographs and papers of all sorts. The essential material she preserved and protected in a series of copyrighted volumes. By study and devoted effort, she has both filled lacunae and advanced the research. She has already sponsored the publication of one full-length volume and two articles based on important parts of her son's work.³

It is appropriate to note that this scholar's work had in his lifetime a larger place in the published writings of his friends than in his own. His correspondence files show how willingly and how often he laid aside his own ambitious project to answer the problems of others with the same thorough and accurate investigation. Far more than ever appeared under his own name has been published in the work of the present writer, of Henry Wilder Foote, Theodore Sizer, and others. Mrs. Belknap has endowed the new Waldron Phoenix Belknap, Jr., Research Library of American Painting at the Henry Francis du Pont Winterthur Museum giving to it her son's research notes, books, and papers, in order to continue these personal contributions in a living memorial.

Almost all the mezzotints cited as significant in Mr. Belknap's notes are included in this article. Even though in some cases no specific influence on American painting be known, these still help to introduce the story of the transmission of a style across the ocean. The biographical notes on the subjects of the prints have been added as perhaps more of curious than of pertinent interest, but they do tell something of what was being published and what was of interest to the American public. The Colonies wanted historic figures, but court beauties and favorites, one suspects, came to America after their London popularity had run its course.

Prints and paintings shown together reveal the astonishing impact of the English Baroque upon a milieu as foreign to it as any in the world. The style was wholly inappropriate to American life, and yet few Americans sensed the fact. Our best people were painfully eager to do the "right thing" by European

³ Waldron Phoenix Belknap, Jr., *The De Peyster Genealogy*, Privately Printed, Boston, 1956; Barbara N. Parker, "The Identity of Robert Feke Reconstructed in the Light of W. Phoenix Belknap Notes," *Art Bulletin*, Vol. XXXIII, no. 3 (September, 1951); Waldron Phoenix Belknap, Jr., "Feke and Smibert: A Note on Two Portraits," *Art Bulletin*, Vol. XXXV, no. 3 (September, 1953).

standards. The painter must adapt the established attitudes and attributes of aristocratic dignity to the western semblances of dignity and power—he and his sitters alike perplexed by timidity, inhibitions, the sense of provincial inadequacy. We must recognize that in the thinking of the seventeenth and early eighteenth centuries, close imitation was not in itself reprehensible, and could be seen as an act of proper deference to higher station and more fertile genius. Precedent was honored, and originality suspect. Sir Godfrey Kneller (1646–1723) emerges here as a figure of new importance in the history of our native art. Prints from his vast output predominate, dignified by his title of Baronet or by the sententious *Sancti Romani Imperii et Angliae Eques Auratus*. The boy Benjamin West must have had Kneller in mind when he protested that a painter is not a tradesman, but “a companion for kings and emperors.”⁶ And a generation later, when Charles Willson Peale advised his son that the sure road to success lay in painting beautiful women, he must have been thinking of Lely and Kneller, honored and ennobled for their “Beauties of Windsor” and “Beauties of Hampton Court.” It is worth a note in passing that Peale three times borrowed, probably indirectly, the background composition of Kneller’s *Richard, Lord Clifford, and Lady Jane Boyle* (No. 50).⁷ Peale’s *Martha Washington* of 1776,⁸ echoes indirectly the pose of Kneller’s *Duchess of Marlborough* (No. 34) of seventy years before. Peale, we know, had a large collection of prints, part of which has survived to this day. John Smibert’s use of prints is well known.⁹ Though documentation be rare, the American artist’s regular dependence upon them is now beyond speculation. A British painter’s use of them is cited under No. 47.

The painter’s borrowing was therefore not necessarily furtive, and may have been done at the instance of his patron. But as far as we know, American patrons, like the British, sat for the face only and were then glad to depart and leave the artist to fill up the canvas by the best means in his power. Posing for the face was tedious enough without posing for the figure. The Edward and Robert Byng notebooks, studied by Mr. Belknap during his research at the British Museum, show how Kneller and his assistants strove to avoid duplication in a far larger output for a more concentrated clientele, and within the limited range of the fashionable formula. The American limner, with a more widely scattered public, could repeat his compositions far more freely (e.g. Nos. 18H, 181).

⁶ John Galt, *The Life and Studies of Benjamin West*, Philadelphia, 1816, pp. 42–43.

⁷ C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale*, Philadelphia, 1952, p. 314.

⁸ *ibid.*, p. 362.

⁹ Henry Wilder Foote, *John Smibert, Painter*, Cambridge, 1950, pp. 88–89.

Obviously, our native artist without academic training was the most dependent on the mezzotints, in his larger compositions especially. The trained artist visiting our shores might make reference to them, but needed them far less as source material. We have here a clue toward the attribution of some paintings. It will be similarly helpful to know which painters owned which mezzotints. Mr. Belknap's study had reached the point where he was just beginning to use this evidence in making attributions. It is presented here as he left it, still incomplete and far short of his goal. The Belknap Library, preserving his original studies and actively gathering new material related to them, will hope to cooperate with those who carry on.

CHARLES COLEMAN SELLERS

MEZZOTINT PROTOTYPES

The mezzotints are identified by numbers in text and plates, and the paintings by a letter following the number of the print with which it is associated. The full titles of the mezzotints are given in the text. Other information may be found in John Chaloner-Smith's British Mezzotinto Portraits (4 vols., London, 1884), cited here by the abbreviation "C.—S.," and page number.

The mezzotints are approximately 13 × 10 to 20 × 15 inches in size. The paintings, with the exception of Emmons' (No. 5A), are in sizes appropriate to the pose, the most common standard being the 50 × 40 inch three-quarter length.

PORTRAITS OF MEN

In a note on the general characteristics of portraits of men in the period of the mezzotint prototypes, Waldron Phoenix Belknap, Jr., cites Thomas Hudson's portrait of Gov. William Shirley, ca. 1750, engraved by McArdell (No. 1), and mentions also Kneller's *Self-Portrait* of 1720 in the Bodleian Library at Oxford (Plate 33 in Lord Killanin's *Sir Godfrey Kneller and His Times*, London, 1948). The pose through these years was basic, perennial, satisfying to both subject and painter. One hand rests on a table or block, the other is thrust into the waistcoat. One suggests solidarity, the other an elegant self-possession. The lines harmonize and the whole is balanced, at ease, and easy. In portraiture, the poses of men, like their costumes, tend to adhere to certain standard forms. Variety is less a matter of concern than in the poses and dress

of women, though it may as well be noted here that the popular male posture has its feminine counterpart—one hand resting on a pediment, the other delicately at the bosom (Nos. 22, 33). The American Colonial painter may follow an imported engraving with fidelity, but a formula as simple as this could be repeated without close imitation of his models. An interesting American example is the portrait of *Stephanus (?) Van Rensselaer* (No. 1A) formerly in Mr. Belknap's collection and whose companion piece (No. 34A) he also owned. These portraits, probably by John Watson, are now in the gallery of the New-York Historical Society, where the portrait of *Johannes Schuyler and his Wife*, probably also by Watson, offers another striking counterpart.

The hand on hip was even more favored in America, easy also, effective, capable of many small variations, and carrying an air of polite independence. Robert Feke used it with simplicity and skill (No. 5E). Lawrence Kilburn's substitution of book of accounts for pediment (No. 5D) was an appropriate American synonym for the marble's classic solidity. The portrait has always had a monumental character, and one must look for symbolism as an inherent part of the composition—for an attempt to evoke the coronal elements of both body and spirit, both the upright and permanent, the soft and ephemeral. Of the mezzotint models, *The Earl of Plymouth*, ca. 1681, (No. 2) displays a delicate nonchalance not quite appropriate to the American man of wealth, while *The Earl of Exeter*, 1696 (No. 4) and *Charles Montagu*, 1693 (No. 5) proved more readily adaptable. In seventeenth century portraits of men the emphasis is on a dashing and debonair grace. Clergymen and judges must be represented as more staid, indeed the cloth and the robe leave no alternative. One of the most interesting of Mr. Belknap's discoveries is the emergence from a portrait of *Sir Isaac Newton* (No. 14) of a convention for the depiction of honorable old age—applied in America, he found, to both sexes. The Belknap notes cite another deviation from the norm of aristocratic flair in John Faber's mezzotint, 1748, of *George Frederick Handel*, after the portrait by Hudson (No. 3), a vigorous and successful solution of the artist's problem of the fat sitter.

Two features of general interest but particularly appropriate to portraits of men are the pointing hand, the possessive pronoun of conventional portraiture, and the letter or document held in the hand as a personal identification or to represent personal or professional associations. These and others of a similar character were too widely and variously used to be included in a survey of this sort, and the material on them must be reserved for later studies.



1. WILLIAM SHIRLEY



1A. *Stephanus (?) Van Rensselaer*
Waldron Phoenix Belnap, Jr., Collection
New-York Historical Society



2. EARL OF PLYMOUTH
Belnap Library



3. GEORGE FREDERICK HANDEL



4. EARL OF EXETER
Belknap Library



4A. *Joseph(?) Hallett*
Waldron Phoenix Belknap, Jr., Collection
New-York Historical Society



5. CHARLES MONTAGU
Belknap Library



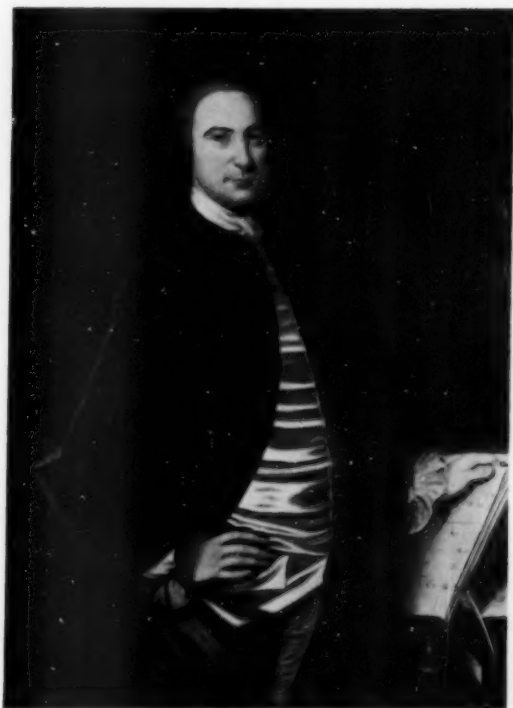
5A. *Andrew Oliver*
William H. P. Oliver Collection
(Photo., Frick Art Reference Library)



5B. *Jeremiah Dummer*
Yale University



5C. *John Fitch*
William H. P. Oliver Collection
(Photo., Frick Art Reference Library)



5D. *James Beckman*
Beckman Family Association



5E. *Charles Apthorp*
John Huntington Collection
The Cleveland Museum of Art



6. WILLIAM III
Belknap Library



7. SIR PHILIP SYDENHAM
Belknap Library



8. SIR JOHN PERCEVAL
Belknap Library



8A. *Johannes De Peyster*
Waldron Phoenix Belknap, Jr., Collection
New-York Historical Society



9. EARL OF ATHLONE
Belknap Library



9A. *Samuel Vetch*
Museum of the City of New York



10. WILLIAM FORTESCUE
Belknap Library



10A. *Jonathan Belcher*
New York, Knoedler Galleries



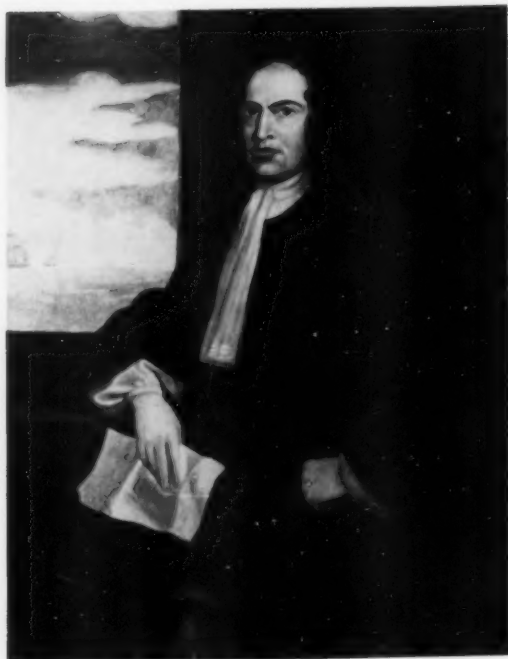
11. NICHOLAS ROWE
Belknap Library



11A. *Robert Livingston*
Henry H. Livingston Collection



12. DUDLEY WOODBRIDGE
Belknap Library



12A. *Anthony Duane*
New-York Historical Society



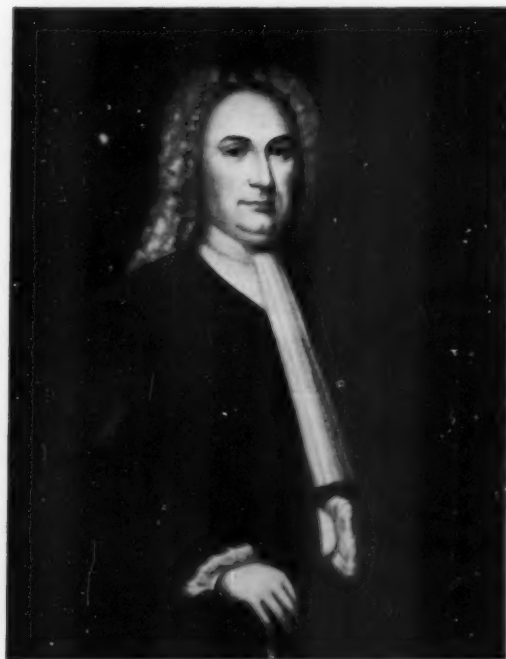
13. LORD TORRINGTON
Belknap Library



13A. *Dr. William Beckman*
Dr. Fenwick Beckman Collection



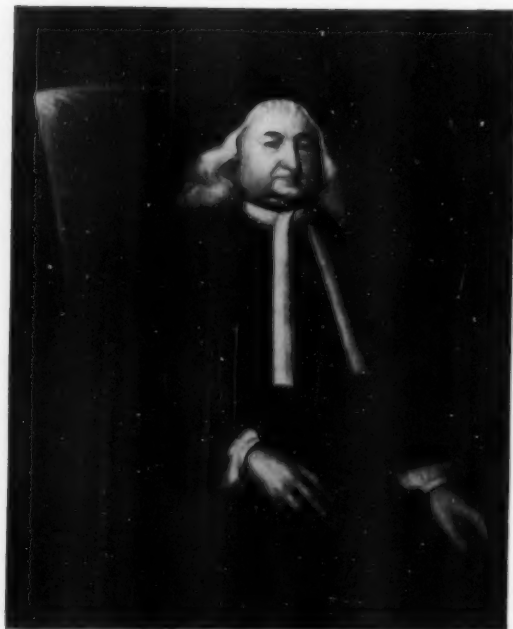
13B. *Col. Gerardus Beekman*
Dr. Fenwick Beckman Collection



13C. *Augustus Jay*
New-York Historical Society



14. SIR ISAAC NEWTON
Belknap Library



14A. *Samuel Sewall*
Massachusetts Historical Society



14B. *Portrait of a Man*
National Gallery of Art, Mellon Collection



14C. *Daniel Oliver*
William H. P. Oliver Collection
(Photo., Frick Art Reference Library)

1. WILLIAM SHIRLEY, ca. 1750.

Mezzotint by James McArdell, after Thomas Hudson (1701-1779). *T. Hudson Pinxt. J. McArdell fecit His Excellency William Shirley Esqr. Captain General and Governour in Chief &c of the Province of the Massachusetts Bay in New England and Colonel of one of His Majesty's Regiments of Foot.* C.-S., 896.

William Shirley (1694-1771), a London lawyer, emigrated to Boston in 1731. Ten years later he was commissioned governor of the colony. The outbreak of war in 1744 found him well prepared, and the capture of the Canadian fortress of Louisburg was largely his achievement. It was the one notable British victory of the conflict. He was in England and on a diplomatic mission to France from 1749 to 1753.

The mezzotint is cited here as type rather than prototype.

- 1A. John Watson (?), ca. 1725-1730.

Gentleman of the Van Rensselaer Family. Owned by the Waldron Phoenix Belknap, Jr., Collection, New-York Historical Society.

The subject is probably Stephanus Van Rensselaer (1707-1747). He was a son of Kiliaen Van Rensselaer, fourth Patroon and first Lord of the Manor of Rensselaerwyck near Albany. He was married to Elizabeth Groesbeck, July 5, 1729. The portrait appears to be a companion piece to that of his mother (No. 34A).

2. CHARLES, EARL OF PLYMOUTH, ca. 1681.

Mezzotint by John Smith, probably after Sir Peter Lely (1618-1690). *Don. Carlo. Earl of Plymouth. I. Smith ex. C.-S., 1209.*

The subject, son of Charles II by Catherine Pegg, distinguished himself as a soldier. He died at the relief of Tangier, 1680, in his twenty-third year.

3. GEORGE FREDERICK HANDEL, 1749.

Mezzotint by John Faber, after Thomas Hudson. *T. Hudson pinxt. I. Faber fecit 1749. George Frederick Handel. Price 2 Shill. Sold by J. Faber at the Golden Head in Bloomsbury Square. C.-S., 364.*

Hudson's composition was eminently

successful in giving monumentality and vigor to the figure of a heavy-bodied sitter. In England it was used by Hudson's pupil, Joseph Wright of Derby, in his portrait of Richard Arkwright, and in America adapted by Copley in his of James Otis. A mezzotint of Ralph Allen, engraved in 1754 by Faber after Hudson, interested Mr. Belknap as a less vigorous seated pose, but similar to this, and to Copley's portrait of Joseph Warren.

4. JOHN CECIL, EARL OF EXETER, 1696.

Mezzotint by John Smith, after Sir Godfrey Kneller (1646-1723). *The Rt Honable John Earl of Exeter G. Kneller Eques pinx: I. Smith fec: et exc. C.-S., 1165.*

The Earl, a gentleman of learning and literary tastes, was living in retirement or abroad, having declined to take the prescribed oaths at the revolution of 1688. He died near Paris, 1700, while returning from Rome.

- 4A. Gerardus Duyckinck I (?), ca. 1728.

Gentleman of the Hallett Family.

Owned by the Waldron Phoenix Belknap, Jr., Collection, New-York Historical Society.

The subject is probably Joseph Hallett (1678-1750), of Newtown, Queens County, N. Y., who married Mrs. Mary Lawrence Greenoak in 1728 (see No. 22B). This portrait and its companion piece were formerly in the collection of Waldron Phoenix Belknap, Jr., whose research suggests the likelihood that the artist was Gerardus Duyckinck I.

5. CHARLES MONTAGU, 1693.

Mezzotint by John Smith, after Kneller. *The Right Honable Charles Mountague. One of the Lords Commissioners of the Treasury. &c. G: Kneller Eques pinx: I: Smith fec: et excud: C.-S., 1202.*

Charles Montagu, (1661-1715), Member of Parliament, had been appointed a Lord of the Treasury in 1692. Financier, wit and man of letters, he was created Baron Halifax in 1700 and Earl of Halifax, 1714. He was First Lord of the Treasury at the time of his death.

In addition to the portraits cited below, Mr. Belknap also noted the portrait tentatively identified as Pierre Baudouin, illustrated in C. K. Bolton's *The Founders* (Boston, 1919-1926, III, 925), as directly derived from it.

5A. Nathaniel Emmons, 1728.

Andrew Oliver.

Owned by William H. P. Oliver, Morristown, N. J.

Painted in black and white tempera on a small panel, 15 × 10½ inches in size, and with a formal inscription at the base, the picture aims to reproduce the general appearance of the mezzotint. The inscription reads, "Mr. Andrew Oliver Nat. 29 March 1706 / NEmmons pinx. Decr. 1728."

5B. English painter, early 18th Century.

Jeremiah Dummer (ca. 1679-1739).

Owned by Yale University.

Formerly attributed to Sir Godfrey Kneller, the portrait is now listed as by an unknown English artist. The subject was a native of Boston, who graduated from Harvard College in 1699. He continued his studies abroad, receiving a Ph. D. at Utrecht, 1703. He was at the Harvard commencement of 1704, but soon after went to London and never returned. The rest of his career was passed as a successful English lawyer with an interest in American affairs. He persuaded Elihu Yale to endow the college at New Haven. In 1714 he himself made a contribution of books to the college.

5C. American painter, ca 1725.

John Fitch.

Owned by William H. P. Oliver, Morristown, N. J.

The subject was a son of the Hon. Thomas Fitch of Boston. His sister, Mary (1706-1732), married Andrew Oliver (No. 5A).

5D. Lawrence Kilburn, 1761.

James Beekman (1732-1807).

Owned by the Beekman Family Association, New York, N. Y.

The Hon. James Beekman, merchant and statesman, was a son of Dr. William Beekman (No. 13A). The portrait is cited as conventional pose rather than one derived directly from a print.

5E. Robert Feke, 1748.

Charles Apthorp (ca. 1698-1758).

Owned by the John Huntington Collection, Cleveland Museum of Art.

In 1726, Apthorp emigrated from England to Boston. There he prospered as paymaster to the military forces and as a merchant. The portrait is signed, "R. F. 1748."

6. WILLIAM III, 1690.

Mezzotint by John Smith, after William Wissing and John Vandervaat. *Gulielmus D. G. Angliae Rex &c. W. Wissing and I. Vandervaat pinxit. I. Smith fecit. Cum Privilegio Regis. Sold by E Cooper at ye 3 Pidgeons in Bedford street. C.-S., 1236.*

The mezzotint interested Mr. Belknap both as a typically aristocratic pose, and for its relationship to that of Sir John Perceval (No. 8).

7. SIR PHILIP SYDENHAM, 1700.

Mezzotint by John Smith, after D. De Haese. *Sr. Philip Sydenham of Brympton in the County of Somerset Bart. Aeta. Suae 24. 1700. De Haese pinx: I. Smith fec: C.-S., 1227.*

The young man was elected to Parliament from Somersetshire in 1701. He became noted in later life as a bibliophile. He was born in 1676, and died in 1739.

8. SIR JOHN PERCEVAL, 1708.

Mezzotint by John Smith, after Kneller. *Sr John Percivale Bart of Burton in the County of Cork in Ireland. G. Kneller S. R. Imp. et Angl Eques Aur. pinx. 1704. I. Smith fec. et ex. C.-S., 1208.*

John Perceval (1683-1748) was a member of the House of Commons and member of the privy council in Ireland. He was a friend of George Berkeley and in close touch with Berkeley's American adventure of 1729, in which John Smibert figured so prominently. He was a friend also of James Edward Oglethorpe and was first president

of the trustees incorporated by royal charter for establishing the colony of Georgia. In 1733, he was created Earl of Egmont in the peerage of Ireland. There is a striking similarity between this mezzotint and that of Sir Philip Sydenham, engraved by John Smith, in 1700, after D. De Haese (No. 7).

8A. New York painter, 1718.

Johannes de Peyster, III (1694-1789).

Owned by the Waldron Phoenix Belknap, Jr., Collection, New-York Historical Society.

The painting is inscribed and dated, "Aetats Suae/24/Ano 1718." The subject had recently been commissioned a lieutenant of militia, and was to advance far in both military and civil affairs. He was a figure of dignity and power, and the aristocratic pose of the prototype is singularly appropriate. Mr. Belknap's study of the prototypes began with his discovery of the source used by the painter of this portrait in his own collection.

9. GODERT DE GINKEL, EARL OF ATHLONE, ca. 1703.

Mezzotint by John Smith, after Kneller. *The Right Honoble Godart Baron de Ginkell, Created Earl of Athlone, & Baron Aghrym, in Ireland 1691, Commander in Chief of all their Maties Forces in ye said Kingdome, & Genll of ye Horse in Flanders, &c. G. Kneller Eques pinx: I: Smith fec: et Exc. C.-S., 1138.*

De Ginkel enters English history in the retinue of the Prince of Orange, 1688. After the Battle of the Boyne he accomplished the subjugation of Ireland, and his titles, Baron of Aughrim and Earl of Athlone, granted to him March 4, 1692, commemorate his victories there. He accompanied the king to Flanders, where he died, Feb. 11, 1703.

9A. New York painter, ca. 1705.

Samuel Vetch (1668-1732).

Owned by the Museum of the City of New York.

Samuel Vetch, prominent citizen of New York, married Margaret Livingston (No. 38A), a daughter of Robert Livingston (No. 11A). The painter of his portrait

in armor was working within an almost equally iron-clad convention, one with little variety but with a martial stateliness, and there were many popular prints which may have influenced him. The American, properly, is shown without the baton, though his hand rests on the helmet in the accepted mode.

10. WILLIAM FORTESCUE, 1741.

Mezzotint by John Faber, Jr., after Thomas Hudson. *T. Hudson pinxt. J. Faber fecit 1741. The Honourable William Fortescue one of ye Justices of his Majties Court of Common Pleas. Price 2s. Sold at the Golden Head Bloomsbury Square. C.-S., 351.*

William Fortescue (1687-1749), a lawyer with literary interests, a friend of Pope and Gay, had become private Secretary to Sir Robert Walpole in 1715 and had advanced to distinguished positions on the judicial bench, culminating in 1741 with his appointment to the privy council.

10A. John Singleton Copley, 1756.

Jonathan Belcher (1710-1776).

Owned by the Knoedler Galleries, New York, N.Y.

The portrait is signed and dated. There is a companion piece of Mrs. Belcher of the same date. The mezzotint was Copley's exact model, with but one cautious variation, the addition of the paper in the hand, and the transformation of the folds of fabric in Fortescue's lap into the shadow of the paper.

11. NICHOLAS ROWE, 1715.

Mezzotint by John Faber, after unidentified artist. *Nicholas Rowe Esqr P. L. J. Faber Fecit & Excudit Ao 1715 Printed & Sold by the Bakewell next ye Horn Tavern in Fleet Street. C.-S., 293.*

Nicholas Rowe (1674-1718), poet and dramatist, was in politics an ardent Whig, and held various offices after the accession of George I in 1714. He was named Poet Laureate in 1715.

11A. New York painter, 1718.

Robert Livingston (1654-1728).

Owned by Henry H. Livingston, Hudson, N.Y.

Robert Livingston, son of a Scotch preacher who had lived also at Rotterdam, arrived at Albany in 1674, a shrewd, parsimonious youth who spoke English and Dutch with equal fluency. He became an important figure in politics and in Indian affairs. In 1686, he became first lord of the Manor of Livingston, 160,000 acres in the present Dutchess and Columbia Counties. His portrait is inscribed, "Aetat. 64/Ano. 1718."

12. DUDLEY WOODBRIDGE, 1718.

Mezzotint by John Smith, after Kneller. *The Honble Dudley Woodbridg Esq: Director Genll of ye Royal Assiente Company of England in Barbados. G. Kneller Baronets pinx. 1718. J. Smith fec. et ex. 1718. C.-S., 1238.*

He was also judge-advocate and agent of the South Sea Company at Barbados. He was probably a son of John Woodbridge (1613-1696), and nephew of Benjamin Woodbridge (1622-1684), early settlers of Massachusetts. He died, Feb. 11, 1721.

12A. New York painter, ca. 1725.

Anthony Duane (1682-1747).

Owned by the New-York Historical Society.

The subject, born in Ireland, came to New York soon after 1700, and became a prosperous merchant of the town.

13. THOMAS NEWPORT, LORD TORRINGTON, 1720.

Mezzotint by John Smith, after Kneller. *The Rt Honble Thomas Lord Torrington one of the Lords of the Treasury and one of His Majtys most Honble Privy Council &c. G. Kneller Baronets pinx. 1714. J. Smith fec. 1720. C.-S., 1229.*

The subject, a Member of Parliament, Commissioner of Customs and Teller of the Exchequer, had been created Earl of Bradford in 1694 and Baron Torrington in 1716. He died, May 27, 1719, and the pair of prints, this and his lady (No. 26), was doubtless published as a memorial to his life.

13A. Gerardus Duyckinck I (?), ca. 1728.

Dr. William Beekman (1684-1770).

Owned by Dr. Fenwick Beekman, New York, N.Y.

See No. 13B below. Both portraits have been traditionally attributed to Evert Duyckinck, III, because of his relationship to the Beekman family. From his study of that background, Mr. Belknap thought Gerardus Duyckinck more probably the artist.

The subjects were father and son. Both physicians, practicing in New York (see also No. 5D).

13B. Gerardus Duyckinck I (?), ca. 1728.

Col. Gerardus Beekman (1653-1728).

Owned by Dr. Fenwick Beekman, New York, N.Y.

It might be reasonable to suppose this an old age or posthumous portrait painted at the same time as that above.

13C. New York painter, ca. 1725.

Augustus Jay (1665-1751).

Owned by the New-York Historical Society.

This portrait of the grandfather of Chief Justice John Jay is an early copy. At least two original versions are extant.

14. SIR ISAAC NEWTON, 1726.

Mezzotint by John Faber, after John Vanderbank (1694-1739). *J. Vanderbank pinx. 1725. J. Faber Fecit 1726. Isaacus Newton Eques. Anno Aetat 84 A.D. 1726. C.-S., 401.*

After the great scientist's death, March 20, 1727, Faber altered the plate, giving the chair a lower back and brass-studded upholstery and adding a curtain at upper left. He also then engraved a new plate from Vanderbank's portrait of 1726, showing Newton similarly seated to the right in a high-backed chair, but wearing a loose gown and full wig, his left hand holding an open book on his knees and his head turned sharply to the left. Obviously, the death of one so eminent, and his interment in Westminster Abbey, were occasions calling for something of greater dignity and force. One of the most curious and inter-

esting of Mr. Belknap's discoveries is the succession of American paintings based upon Faber's first print. One wonders whether this less desirable version had been unloaded on the American market. At all events, it appears to have been regarded here as a model for the portrayal, perhaps in some cases posthumous, of resigned and philosophic old age. Mr. Belknap had also traced the history of the pose backward, finding the composition of Vanderbank's painting of 1725 (and Faber's print of 1726) to be in large measure based upon Kneller's portrait of John Locke, painted in the year of Locke's death, 1704, and now hanging in the Hall of Christ Church, Oxford. This work was not engraved until 1832.

- 14A. Nathaniel Emmons, ca. 1730.
Samuel Sewall (1652-1730).
Owned by the Massachusetts Historical Society.
Emmons' original painting from life is believed to have been destroyed, but an impression of the mezzotint by the same artist has descended in the Sewall family and is owned by William Callan, Bronxville, N.Y. The mezzotint does not show the high-backed chair, and this feature may have been added to lend dignity to a posthumous portrait.
- 14B. Unknown painter, 18th Century.
Portrait of a Man.
Owned by the National Gallery of Art, Mellon Collection.
Formerly attributed to Joseph Badger and identified as a portrait of Robert Auchmuty, Scotch lawyer who settled at Boston after 1711, and died there in 1750.
- 14C. John Smibert, ca. 1732.
Daniel Oliver, (1664-1732).
Owned by William H. P. Oliver, Morristown, N.J.
The paper in the subject's hand is inscribed, "Daniel Oliver, Merchant, Boston." The painting has had continuous family ownership. Gov. Andrew Oliver, the subject's son, recorded it as a work of Smibert.
- 14D. Joseph Badger, 1750.
Cornelius Waldo (1684-?).
Owned by the Worcester Art Museum.
The painting is inscribed, "Born Novr. 17th 1684/Painted Nov. 1750." (See No. 14G.)
- 14E. Joseph Badger, ca. 1746-1747.
James Bowdoin (16?-1747).
Owned by Mrs. Lendall Pitts, Norfolk, Virginia.
The portrait may have been a posthumous one, commissioned by James Bowdoin, Jr., (1726-1790), who had graduated from Harvard University in 1745, and established his own home with his marriage in 1748. A replica is at the Bowdoin College Museum of Fine Arts.
- 14F. Joseph Badger, ca. 1745.
Thomas Cushing (1696-1746).
Owned by the Essex Institute.
The subject, a political leader in Boston, was the father of the more well known Boston merchant and politician of the same name.
- 14G. Joseph Badger, 1750.
Mrs. Cornelius Waldo (1683-1760).
Owned by the Worcester Art Museum.
In at least four other portraits Badger adapted the chair and general composition of Vanderbank's *Newton* to the depiction of elderly ladies. Another excellent example is his *Mrs. John Edwards* ca. 1760, at the Boston Museum of Fine Arts. It is very similar to John Hesselius' *Mrs. William Penn*, at the Historical Society of Pennsylvania, painted nearly twenty years earlier. (See below, *The Painters*, John Hesselius.)
15. GEORGE, LORD TOWNSHEND, ca. 1757-1767.
Mezzotint by James McArdell, after Hudson. *Thos Hudson Pinxt. Js. McArdell fecit. The Right Honourable George Lord Viscot Townshend, Lord Lieut General, & General Governor of the Kingdom of Ireland, &c., &c. London, Printed for Robt. Sayer, Map and Printseller, No 53 in Fleet Street. C.-S., 899.*
The paper in the subject's hand is in-

scribed, "A Bill Intituled, An Act for the Better Order of the Militia Forces &c." Lord Townshend had retired from the army in 1750 and had then campaigned for his Militia Bill. In 1757, he returned to the army as a Colonel. In 1759, he was with Wolfe at Quebec as a brigadier, and it was he who received the surrender of the citadel. He was not appointed Lord-lieutenant of Ireland until 1767. As McArdeU's early death occurred in 1765, the plate described above must have been finished by another hand. The portrait is virtually identical with another, smaller, plate by McArdeU entitled, *The Honble Colonel Townsend*, which may be tentatively dated 1757.

15A. Joseph Blackburn, ca. 1760.

John Erving, Jr. (1728-1816).

Owned by Erving Pruyn, Colebrook, Conn.

John Erving, Jr., graduate of Harvard in the Class of 1747, married, 1754, Maria Catherina, youngest daughter of William Shirley (No. 1). He became a prominent businessman of Boston, supported the Crown in politics, and, in 1776, took refuge in England, where the rest of his life was passed. His father had been painted by Copley, his mother (No. 22D) by Smibert, and his sister (No. 17A) by Feké. Blackburn's companion piece of his wife shows

her seated in a garden in the pose of Princess Anne of Denmark (No. 18).

15B. John Singleton Copley, ca. 1755-1765.

Lt. Joshua Winslow (1727-1801).

Owned by the Knoedler Galleries, New York, N.Y.

Family tradition attributes the portrait to Copley and gives it the date 1755. The portrait is attributed to John Greenwood by Alan Burroughs (*John Greenwood in America, 1745-1752*, Andover, 1943, p. 73), and by Barbara N. Parker and Anne Bolling Wheeler (*John Singleton Copley, American Portraits*, p. 257). Recently, a signed miniature by Copley with the identical head has been discovered. If the print of Lord Townshend be its prototype, which cannot be accepted without question, the painting cannot be attributed to Greenwood, as it must be of later date than 1755.

15C. Joseph Blackburn, ca. 1760-1765.

Theodore Atkinson, Jr. (1736-1769).

Owned by the Museum of Art, Rhode Island School of Design.

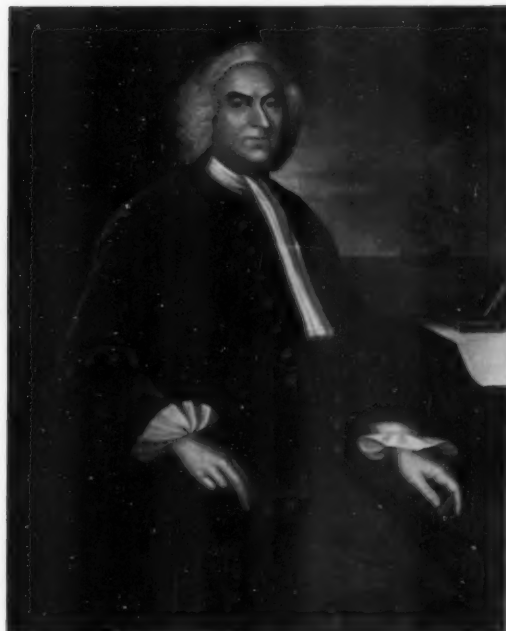
The portrait has also been attributed to Copley. The subject married Frances Deering Wentworth, of Boston, in 1761. Her portrait by Copley, signed and dated 1765, is approximately of the 50 x 40 inch size and appears to have been a companion piece.

PORTRAITS OF WOMEN

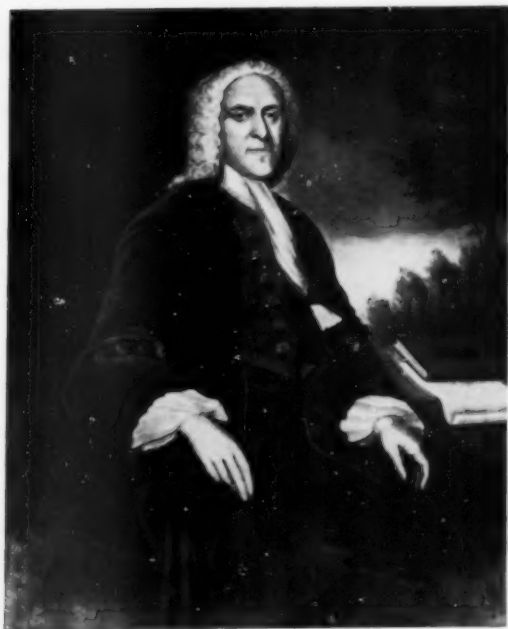
In the Belknap notes on the mezzotint prototypes, portraits of women are approximately double in number the portraits of men, and there are thrice as many as there are portraits of children. With women his best clients, the painter had here more need for variety in detail, and here the mode and the model were of more urgent importance. The fall of her dress and the pose of her hands must accord with the ruling, and often royal, fashion. The paintings and prints illustrated here are, again, but an introduction to a much larger subject. They show borrowings both of whole compositions and of details and the imitative but not always exact repetition of poses. In the mass in the Belknap



14D. *Cornelius Waldo*
Worcester Art Museum



14E. *James Bowdoin*
Mrs. Lendall Pitts Collection



14F. *Thomas Cushing*
Essex Institute



14G. *Mrs. Cornelius Waldo*
Worcester Art Museum



15. LORD TOWNSHEND
Belknap Library



15A. *John Erving, Jr.*
Erving Pruyn Collection
(Photo., Frick Art Reference Library)



15B. *Joshua Winslow*
New York, Knoedler Galleries



15C. *Theodore Atkinson, Jr.*
Museum of Art, Rhode Island
School of Design



16. PRINCESS ANNE, *ca.* 1683
Belknap Library



16A. *Mrs. Joseph Mann*
Boston, Museum of Fine Arts



17A. *Mrs. James Bowdoin*
Bowdoin College Museum of Fine Arts



17B. *Mrs. William Whipple*
Alexander H. Ladd Collection



18. PRINCESS ANNE, 1692
Belknap Library



18A. *Mrs. Jacob Franks*
N. Taylor Phillips Collection
American Jewish Historical Society
(Photo., Frick Art Reference Library)



18B. *Mrs. Samuel Browne, Jr.*
Boston, Museum of Fine Arts



18C. *Mrs. Daniel Oliver*
William H. P. Oliver Collection
(Photo., Frick Art Reference Library)

Library's collection, or in the small selection here, they define the style and feeling of their period with epistrophic force.

The gentleman's pose of hand on block and hand in waistcoat has its feminine counterpart in that of *The Countess of Ranelagh* (No. 22). The hand pose of *Princess Anne*, 1692 (No. 18), was enormously popular, and is directly related to that of the ladies with books (Nos. 19, 20, 21), an accessory not always appropriate to the American woman of the early eighteenth century. Flowers in hand or lap afford, of course, a delightful and variable motif. A British prototype must exist for the little action (Nos. 17A, 17B) in which a lady lifts a flower from her lap and holds it at her bosom. The upraised arm, an elegant gesture for a lady, is illustrated here in repetitions and variations. Animation and movement were more important in ladies' portraits of the seventeenth century than in those of men and children. Many of Lely's and Kneller's ladies are sweeping across the stage, one arm often extended before, eyes and smile holding the audience (see No. 29). Mr. Belknap followed the popularity of this type of representation, though his research showed it not to have been extensively imitated in America.

16. PRINCESS ANNE, ca. 1683.

Mezzotint by Isaac Beckett, after Willem Wissing (1656-1687). *The Princess Anne. W. Wissing pinxit: I. Beckett fecit. E. Cooper ex. C.-S.*, 21.

Anne, daughter of the Duke of York, afterwards James II, was born in 1665, crowned queen in 1702, and died in 1714. Beckett was active as an engraver between 1681 and 1688. The print probably celebrates the princess' marriage to Prince George of Denmark, July 28, 1683 (see also No. 18).

Owned by the Bowdoin College Museum of Fine Arts.

Elizabeth, daughter of John Erving of Boston, married James Bowdoin II on September 15, 1748. The portrait is signed and dated, "R. Feke Pinx. 1748" (see Nos. 15A, 22D).

16A. John Singleton Copley, 1753.

Mrs. Joseph Mann (Bethia Torrey) (1731-1798).

Owned by the Museum of Fine Arts, Boston, Mass.

The portrait is signed and dated. There is a companion piece of Joseph Mann of probably the same date.

17B. John Singleton Copley, ca. 1753.

Mrs. William Whipple (Catherine Moffatt) (1723-1823).

Owned by Alexander H. Ladd, Milton Mass.

The subject was the wife of William Whipple (1730-1785), of Portsmouth, N.H., sea captain, merchant, Congressman, judge, and a signer of the Declaration of Independence.

17A. Robert Feke, 1748.

Mrs. James Bowdoin (Elizabeth Erving) (1731-1803).

18. PRINCESS ANNE, 1692.

Mezzotint by John Smith, after Kneller, *Her Royal Highness Princess Ann of Denmark. G. Kneller Eques pinx I Smith fec: et excudit. C.-S.*, 1135.

The future Queen Anne was married to Prince George of Denmark, July 28,

1683. The date 1692 is based on an early manuscript notation of the impression at the New York Public Library. The curiously vacant pose of the hands was frequently repeated by Kneller in other portraits, and appears to have had great popularity in both Britain and colonies. Michael Dahl (1646-1743) painted the princess in an almost identical pose. This portrait was not engraved.
- 18A. Gerardus Duyckinck I (?), early 18th Century.
Mrs. Jacob Franks (Bilhah Abigail Levy).
 Owned by the Captain N. Taylor Phillips, U.S.A., Collection, American Jewish Historical Society, New York, N.Y.
 The subject is shown as a woman of 25-32 years of age. She was a daughter of Moses Levy, who came to New York about 1695, and died there in 1728. Moses Levy married, first, Rycha Ascher, and second, Grace Mears (No. 22A).
- 18B. New England painter, ca. 1732-1740.
Mrs. Samuel Browne, Jr. (Katherine Winthrop) (1711-1781).
 Owned by the Museum of Fine Arts, Boston, Mass.
 Katherine Winthrop married Samuel Browne, Jr., of Salem, Massachusetts, in 1732. In 1744, two years after his death, she married Col. Epes Sargent II, of Gloucester. Henry Wilder Foote lists the portrait in his biography of John Smibert as of questionable attribution, and suggests the possibility of its being an early copy of a lost original by Smibert. The Museum of Fine Arts attributes it only to the American School. The picture is virtually identical with that owned by the Rhode Island Historical Society, and believed to be a portrait of Mrs. Browne's sister, Mrs. Joseph Wanton (1708-1767).
- 18C. John Smibert, ca. 1731.
Mrs. Daniel Oliver (16?-1735).
 Owned by William H. P. Oliver, Morristown, N.J.
 The subject was a sister of Gov. Jonathan Belcher. She had married Daniel Oliver, Boston merchant, in 1696.
- 18D. John Hesselius, ca. 1750.
Mrs. William Allen (Clara Walker).
 Owned by the Detroit Institute of Arts.
 The portrait was formerly identified as Maria Lightfoot, and as Mrs. Joseph Allen, and was formerly attributed to John Wollaston.
- 18E. John Wollaston, ca. 1760.
Mrs. William Allen (Clara Walker).
 Owned by the Brooklyn Museum.
 Clara Walker was the first wife of William Allen of Claremont, on the James River, Virginia. The portrait descended in her family to the present owner.
- 18F. Joseph Badger, ca. 1760.
Mrs. Cassius Hunt.
 Owned by the Waldron Phoenix Belknap, Jr., Collection, New-York Historical Society.
 The portrait is one of a pair, perhaps the best extant examples of the painter's work, given by Mrs. Waldron Phoenix Belknap to the Society. They had been acquired by her son in the year previous to his death. His research showed that while the portraits are of members of the Hunt family of Boston, the exact identity of the subjects is in doubt.
- 18G. John Wollaston, ca. 1749-1751.
Mrs. William Walton (1708-1786).
 Owned by The New-York Historical Society.
- 18H. John Durand, ca. 1770.
Mrs. Abraham Jarvis (Ann Farmer).
 Owned by the Henry Francis du Pont Winterthur Museum.
 Abraham Jarvis (1739-1813), Anglican clergyman and a bishop of the Protestant Episcopal Church, had been ordained in England in 1764, after which he became rector of Christ Church in his native Middletown, Connecticut. Mrs. Jarvis was a niece of Mrs. Peck (see below), whose portrait, painted in New York, is so similar in style.
- 18I. John Durand, ca. 1770.
Mrs. Benjamin Peck (Hannah Farmer).

Owned by the Henry Francis du Pont Winterthur Museum.

The subject's husband was a New York businessman, and owner of "Peck's Slip" on the East River (see above).

19. ANNE OLDFIELD, ca. 1705-1710.

Mezzotint by John Simon, after Jonathan Richardson (1665-1745). *Mrs Oldfield Decus et Deliciae Theatri. I Richardson pinx. I. Simon fec. & Ex. C.-S.*, 1106.

Oldfield's career as an actress began in 1692, at the age of nine. She was high in public favor by 1705, and is recognized as the most eminent actress on the London stage in her day. She died in 1730 (see No. 21).

- 19A. Robert Feke, ca. 1740-1748.

Mrs. William Bowdoin (Phoebe Murdock) (? -1772).

Owned by the Bowdoin College Museum of Fine Arts.

Phoebe Murdock, of Boston, married William Bowdoin, July 3, 1739. The portrait is signed, "R. Feke."

20. CATHERINE CLIVE, 1735.

Mezzotint by Alexander Van Haecken, after Joseph Van Haecken.

Of all the Arts that sooth the human Breast, Music (blest Power) the sweetest is confest; Heightens our Joys, suspends our fiercest Pains;

This each One proves who hears thy heavenly Strains.

Jos: Van Haecken Pinx. Alex: Van Haecken Fecit. 1735. C.-S., 1408.

Kitty Clive, as she was known to her public, comic actress of wit, intelligence and unblemished character, was a daughter of William Raftor, an Irish gentleman living in London. She was 24 years of age when the print was published. She died in 1785.

- 20A. Robert Feke, 1748.

Mrs. Barlow Trecothick (Grizzell Apthorp).

Owned by the Roland P. Murdock Collection, Wichita Art Museum.

The subject was a daughter of Charles Apthorp, (ca. 1698-1758) and Grizzell

Eastwick, of Boston. She had been married a year when her parents' portraits, both signed and dated, were painted by Feke, and it may be supposed that her own is a wedding portrait of the same date.

- 20B. Robert Feke, ca. 1746.

Mrs. Josiah Martin (Mary Yeamans) (ca. 1720-1805).

Owned by the Detroit Institute of Arts.

One of a pair of portraits of Josiah Martin (1699-1778) and his second wife. They were both natives of Antigua. Josiah Martin settled at Hempstead, Long Island, in 1730, but retained and occasionally visited his West Indian estates.

21. ANNE, COUNTESS OF SUNDERLAND, ca. 1701.

Mezzotint by John Simon, after Jacopo D'Agar (1669-1723). *The Right Honorable the Countess of Sunderland. C. D'Agar pinx. I. Simon fecit. cum privilegio Regi. Sold by E. Cooper at the 3 pigeons in Bedford Street. C.-S., 1119.*

Anne, second daughter of John Churchill, Duke of Marlborough, was married in January, 1701, to Charles, Earl of Sunderland (see No. 46). The print appears to have influenced hand poses both with and without the book, Wollaston posing Mrs. Richard Randolph, Jr., in this manner, with a fan.

22. COUNTESS OF RANELAGH, 1699.

Mezzotint by John Smith, after Kneller. *The Countess of Ranelagh G. Kneller Eques pinx: I: Smith fec: Sold by I: Smith at the Lyon & Crown in Russell Street Covent Garden. C.-S., 1211.*

Chaloner-Smith cites a doubt as to which of the two wives of Richard Jones, Earl of Ranelagh, is represented. It is probably the second, Margaret, daughter of James Cecil, Earl of Salisbury, and widow of John, Lord Stawell.

- 22A. Gerardus Duyckinck I (?), early 18th Century.

Mrs. Moses Levy (Grace Mears).

Owned by the Museum of the City of New York.

Moses Levy, merchant of New York,

was born in 1665 and died in 1728. She was the mother of Mrs. Jacob Franks (No. 18A).

- 22B. Gerardus Duyckinck I (?), ca. 1728.

Lady of the Hallett family.

Owned by the Waldron Phoenix Belknap, Jr., Collection, New-York Historical Society.

The subject was probably Mrs. Joseph Hallett (Mary Lawrence Greenoak, widow of John Greenoak), a native of Newtown, Queens County, N.Y. She married Joseph Hallett (No. 4A) in 1728, and it may be surmised that the wedding was the occasion for the pair of portraits.

- 22C. John Smibert, ca. 1733.

Mrs. Nathaniel Cunningham (Ann Boucher).

Owned by the Toledo Museum of Art.

The subject was born in Boston in 1703, and was married to Nathaniel Cunningham, a merchant of that town, in 1722.

- 22D. John Smibert, ca. 1732.

Mrs. John Erving (Abigail Phillips) (1702-1759).

Owned by James Gore King, New York, N.Y.

The subject had married John Erving of Boston in 1725. The portrait has descended in her family to its present owner (see Nos. 15A, 17A).

- 22E. John Smibert, ca. 1730.

Lady Pepperrell (1703-1759).

Owned by Mrs. Arthur L. Shipman, Jr., Hartford, Conn.

Mary Hirst of Boston, a granddaughter of Samuel Sewall (No. 14A), married as his second wife, March 16, 1723, William Pepperrell. He was created Knight baronet, and she Lady Pepperrell, in recognition of his services at the capture of Louisburg, 1745.

- 22F. American painter, early 18th century.

Mrs. Nicholas Ridgely (Mary Middleton Vining) (1705-1761).

Owned by Mrs. Henry Ridgely, Dover, Del.

Nicholas Ridgely (1694-1755) was thrice married—first, in 1711, to Sarah Worthington of Ann Arundel County, Maryland, and second, in 1723, to Ann French (1702-1733), widow of James Gordon of New Castle, Delaware. On December 23, 1736, he was married to Mary Middleton, born at Mannington near Salem, New Jersey, and the widow of Capt. Benjamin Vining of Barrenton House, near Salem. Her eldest son by this marriage, Charles Greenberry Ridgely, was born in 1737. Three or four years later, the family moved from Ann Arundel to Dover, Delaware. Her marriage, the birth of her son, or the establishment of the new home at Dover, are the most probable occasions for the portrait, and suggest the date, ca. 1736-1741. William Sawitzky tentatively attributed the portrait to Gustavus Hesselius.

- 22G. Virginia painter, early 18th Century.

Miss Parke.

Owned by Washington and Lee University.

The portrait, presented to the University by Miss Mary Lee, may represent Frances Parke (Mrs. John Custis), who died on March 14, 1715, aged twenty-nine.

23. MRS. CARTER, 1706.

Mezzotint by John Smith, after Kneller. *Mrs. Carter. G. Kneller S. R. Imp. et Angl. Eques Aur pinx. 1706. I. Smith fec. et ex. C.-S., 1146.*

The identity of the subject is in doubt. This and the seated lady below, with others not included here, were noted by Mr. Belknap as prints whose influence was suggested but not determined.

24. LADY BUCKNELL, ca. 1686.

Mezzotint by unknown engraver, after Kneller. *The Lady Bucknell G Kneller pinx: G Beckett exc: C.-S., 1650.*

Identified by Chaloner-Smith as the wife of Sir John Bucknell of Oxey, Herts, who was knighted by James II in 1686. The pose is very similar to Kneller's *Mrs. John Turnor*, engraved by Isaac Beckett, ca. 1688 (C.-S., 51).



18D. *Mrs. William Allen, 1750*
The Detroit Institute of Arts



18E. *Mrs. William Allen, 1760*
The Brooklyn Museum



18F. *Mrs. Cassius Hunt*
Waldron Phoenix Belknap, Jr., Collection
New-York Historical Society



18G. *Mrs. William Walton*
New-York Historical Society



18H. *Mrs. Abraham Jarvis*
H. F. du Pont Winterthur Museum



181. *Mrs. Benjamin Peck*
H. F. du Pont Winterthur Museum



19. *ANNE OLDFIELD*
The British Museum



19A. *Mrs. William Bowdoin*
Bowdoin College Museum of Fine Arts



20. CATHERINE CLIVE
Belknap Library



20A. *Mrs. Barlow Trecothick*
Roland P. Murdock Collection
Wichita Art Museum



20B. *Mrs. Josiah Martin*
The Detroit Institute of Arts



21. COUNTESS OF SUNDERLAND
Belknap Library



22. COUNTESS OF RANELAGH
Belknap Library



22A. *Mrs. Moses Levy*
Museum of the City of New York



22B. *Mrs. Joseph(?) Hallett*
Waldron Phoenix Belknap, Jr., Collection
New-York Historical Society



22C. *Mrs. Nathaniel Cunningham*
Toledo Museum of Art



22D. *Mrs. John Erving*
James Gore King Collection
(Photo., Frick Art Reference Library)



22E. *Lady Pepperrell*
Mrs. Arthur L. Shipman, Jr., Collection
(Photo., Frick Art Reference Library)



22F. *Mrs. Nicholas Ridgely*
Mrs. Henry Ridgely Collection
(Photo., Frick Art Reference Library)



22G. *Miss Parke*
Washington and Lee University



23. MRS. CARTER
Belknap Library



24. LADY BUCKNELL
Belknap Library



24A. *Mrs. David Ver Planck*
Albany Institute of History and Art



24B. *Richard Ward*
Countess Lászlo Széchényi Collection
(Photo., Frick Art Reference Library)

- 24A. New York painter, 1723.
Mrs. David Ver Planck (Ariantje Coeymans) (1672-1743).
 Owned by the Albany Institute of History and Art.
 This large portrait, nearly six feet in height, commemorates the marriage, July 16, 1723, of a bride of fifty-one years of age to a groom twenty-three years her junior.
- 24B. American painter, ca. 1720-1740.
Richard Ward (1689-1763).
 Owned by the Countess László Széchenyi, New York, N.Y.
 The subject was a prosperous merchant and land owner of Newport, Rhode Island. He had married in 1709. He was first elected a member of Assembly in 1714. In 1740 he was elected deputy governor, and a few months later, on the death of Gov. John Wanton, succeeded to his office. In 1742 he declined to run for a third term. He was at the siege of Louisburg in 1745. The background of palace and sculptured figure may have been placed there purely for decorative effect, or may have been intended, as was sometimes the case with an architectural setting, to represent his official position.
25. SARAH, DUCHESS OF MARLBOROUGH, 1715.
 Mezzotint by John Smith, after Kneller. *Her Grace the Dutchess of Marlborough. G. Kneller S.R. Imp. & Angl. Eques Aur. pinx. 1705. I. Smith fec. Sold by I Smith at ye Lyon & Crown in Russel street Covent Garden.* C.-S., 1195.
 In this portrait, the master has combined, without farther elaboration, the elements of the delicately turned head, the delicately poised hand. It was engraved ten years after the portrait and in the Duchess' latter days as a controversial figure (see No. 34).
26. ANNE, LADY TORRINGTON, 1720.
 Mezzotint by John Smith, after Kneller. *The Right Honourable Ann Lady Torrington. G. Kneller Baronets pinx. 1709. J. Smith fec. 1720. Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden.* C.-S., 1229.
 Anne, third wife of Thomas Newport, Lord Torrington, survived her husband by sixteen years (see No. 13).
27. SALLY SALISBURY, ca. 1723.
 Mezzotint, believed to be by John Smith and after Kneller. *The Celebrated Mrs. Sally Salisbury. C.-S., 1216.*
 The subject, a London prostitute, was born at Shrewsbury in 1690. On being told that she resembled Lady Salisbury, a court beauty, she at once assumed that name. In 1723 she was sentenced to imprisonment for stabbing the Hon. John Finch during an argument in a tavern, and died in Newgate in the following year.
- 27A. Joseph Blackburn, 1757.
Mrs. James Pitts (Elizabeth Bowdoin).
 Owned by Mrs. Lendall Pitts, Norfolk, Virginia.
 The portrait is signed and dated, "I. Blackburn pinxit 1757." The pose is very similar to Blackburn's portrait of Mrs. Andrew Oliver, Jr.
28. DIANA, DUCHESS OF ST. ALBANS, 1694.
 Mezzotint by John Smith, after Kneller. *The Duchess of St. Albans. G. Kneller Eques pinxit I. Smith fecit et excudit. C.-S., 1215.*
 Diana, daughter of Aubrey de Vere, Earl of Oxford, had married, on April 13, 1694, Charles Beauclerk, son of Charles II and Nell Gwynn, who had been created Duke of St. Albans in 1684. She died in 1742.
- 28A. Gerardus Duyckinck I (?), ca. 1732.
Mrs. Henry Van Rensselaer (Elizabeth Van Brugh) (1712-177?).
 Owned by the New-York Historical Society.
- 28B. Evert Duyckinck, III, early 18th Century.
Magdalen Beekman (1714-1784).
 Owned by Dr. Fenwick Beekman, New York, N.Y.
 The subject was a daughter of Dr. William Beekman (1684-1770) (No. 13A) and Catherine Peters Delanoy.
- 28C. American painter, early 18th Century.
Portrait of a Young Lady.
 Owned by George J. Fredericks, Asbury Park, N.J.

- 28D. New York painter, ca. 1730.
Eva and Catherina de Peyster.
 Owned by A. C. M. Azoy, Ardsley-on-Hudson, N.Y.
 The children were the twin daughters of Abraham de Peyster, Jr. (1696-1767), and were born on December 3, 1724. Eva died in childhood. Catherina became the wife of John Livingston (1714-1786), a grandson of the first Lord of the Manor (No. 11A). The child at the left holds a bird on her hand.
29. PRINCESS ANNE, 1720.
 Mezzotint by John Simon, after Kneller. *Her Highness Princess Ann, Eldest Daughter to his Royal Highness George Prince of Wales. G. Kneller Baronet pinx 1719. J. Simon fec 1720. Sold by J Simon at ye Seven Stars in King Street Covent Garden. C.-S., 1065.*
 The Princess Anne (1709-1759) was married in 1734 to William Henry, Prince of Orange. The print, details from which appear in No. 28D, echoes a portrait of Eleanor Copley, engraved by John Smith after Kneller, 1694 (C.-S., 1153).
30. HENRIETTA CROFTS, DUCHESS OF BOLTON, 1703.
 Mezzotint by John Smith, after Kneller. *Her Grace the Dutchess of Bolton, &c. G. Kneller S.R. Imp. et Angl. Eques Aur. Pinx. I. Smith Fec. Sold by I. Smith at ye Lyon & Crown in Russel-street Covent-Garden. C.-S., 1140.*
 The subject was a daughter of the Duke of Monmouth, and third wife of Charles Paulet who became Duke of Bolton in 1699. She died in 1730.
- 30A. Gerardus Duyckinck I (?), ca. 1740.
Phila Franks (Mrs. Oliver de Lancey) (1722-1811).
 Owned by the Captain N. Taylor Phillips, U.S.A., Collection, American Jewish Historical Society, New York, N.Y. (see also Nos. 18A, 45A, 46A).
31. LADY ESSEX MOSTYN, 1705.
 Mezzotint by John Smith, after Kneller. *The Honble Lady Essex Mostyn. G. Kneller S.R. Imp. et Angl. Eques Aur. pinx. 1705.*
I. Smith fec: Sold by I. Smith at the Lyon & Crown in Russel Street Covent Garden. C.-S., 1201.
 Eldest daughter of Daniel Finch, Earl of Nottingham, by his second wife, but named for his first wife, Lady Essex Finch. She married, 1703, Sir Roger Mostyn. She died in 1721.
- 31A. John Watson (?), ca. 1725.
Lady of the Van Rensselaer family.
 Owned by Thomas H. Barber, New York, N.Y.
 The subject is probably Mrs. Stephanus Van Rensselaer (Elizabeth Groesbeek) (1707-1729). If so, it may have been a marriage piece, or a memorial painted after her early death.
32. LADY CARTERET, ca. 1690.
 Mezzotint by John Smith, after Frederick Kerseboom (1632-1690). *The Lady Carteret. I. Smith fecit. Sold by E. Cooper at ye 3 Pidgeons in Bedford street. Cum privilegio Regis. C.-S., 1146.*
 The identity of the subject is in doubt. She may be Grace, daughter of John Granville, Earl of Bath, whose husband was created Baron Carteret of Hawnes in 1681, and who died in 1744. She may be Elizabeth, daughter of Sir Edward Carteret and wife of Sir Philip Carteret, who died in 1717.
- 32A. John Smibert, ca. 1739.
Jane Clark (Mrs. John Lewis) (1723-?).
 Owned by the Massachusetts Historical Society.
 The subject, a daughter of Jonathan Clark, was born in England. By family tradition the portrait was painted in England about 1739. It has been attributed to Smibert on the basis of style.
33. COUNTESS OF ESSEX, 1695.
 Mezzotint by John Smith, after Kneller. *The Countess of Essex G: Kneller Eques pinx: I. Smith fec. et exc. C.-S., 1165.*
 The subject, a daughter of the Earl of Portland, married in 1692 Algernon, Earl of Essex, who died in 1709. Her second husband was Sir Conyers D'Arcy. She died in 1726.



25. DUCHESS OF MARLBOROUGH, 1715
Belknap Library



26. LADY TORRINGTON
Belknap Library



27. SALLY SALISBURY
The British Museum



27A. *Mrs. James Pitts*
Mrs. Lendall Pitts Collection



28. DUCHESS OF ST. ALBANS
Belknap Library



28A. *Mrs. Henry Van Rensselaer*
New-York Historical Society



28B. *Magdalen Beckman*
Dr. Fenwick Beckman Collection



28C. *Young Lady*
George J. Fredericks Collection



28D. *Eva and Catherina De Peyster*
Col. A. C. M. Azoy Collection
(Photo., Metropolitan Museum of Art)



29. PRINCESS ANNE, 1720
Belknap Library



30. DUCHESS OF BOLTON
Belknap Library



30A. *Phila Franks*
N. Taylor Phillips Collection
American Jewish Historical Society
(Photo., Frick Art Reference Library)



31. LADY ESSEX MOSTYN
Belknap Library



31A. *Mrs. Stephanus(?) Van Rensselaer*
Thomas H. Barber Collection
(Photo., Frick Art Reference Library)



32. LADY CARTERET
Belknap Library



32A. *Jane Clark*
Massachusetts Historical Society

- 33A. John Watson (?), ca. 1735-1744.
Anne Van Rensselaer (Mrs. John Schuyler)
 (1719-?).
 Owned by the New-York Historical Society.
 The subject was the daughter of Kiliaen Van Rensselaer, fourth Patroon of Albany. The portrait probably antedates her marriage, ca. 1744, to John Schuyler, of Belleville, New Jersey (see Nos. 1A, 34A).
34. SARAH, DUCHESS OF MARLBOROUGH, ca. 1706.
 Mezzotint by John Simon, after Kneller. *Ducissa de Marlborough & Sacri Romani Imperij Principissa &c. G. Kneller S.R. Imp. et Angl. Eques Aur. Pinxit. J. Simon fecit. Sold by J. Simon against cross Lane in long Acre. C.-S., 1100.*
 Sarah Jennings (1660-1744) was married in 1678 to John Churchill, afterwards first Duke of Marlborough. Brilliant, aggressive, quarrelsome, she became a figure of great social and political prominence. This undated print must have followed her elevation to the rank of princess, by act of the Emperor Joseph, November 18, 1705 (see No. 25).
- 34A. John Watson (?), ca. 1725.
Mrs. Kiliaen Van Rensselaer (Maria Van Cortlandt) (1680-17?).
 Owned by the Waldron Phoenix Belknap, Jr., Collection, New-York Historical Society.
 The subject was married in 1701 to Kiliaen Van Rensselaer (1663-1719). In 1728 she married John Miln, minister of St. Peter's Church, Albany. This portrait and its companion piece probably of her son, Stephanus Van Rensselaer, were formerly in the collection of Waldron Phoenix Belknap, Jr. (see Nos. 1A, 33A).
35. LOUISE, DUCHESS OF PORTSMOUTH, 1679.
 Mezzotint by Paul Van Somer, after Sir Peter Lely. *Louise Dutchess of Portsmouth P. Lely Eq. Pinxit. C.-S., 1420.*
 Louise Renée de Penencovet de Quéroualle, mistress of Charles II, bore him a son in 1672. In the following year she was created Duchess of Portsmouth by Charles and, by Louis XIV, Duchess of Aubigny.
36. MADAM D'AVENANT, 1689.
 Mezzotint by John Smith, after Kneller. *Madam D'Avenant G. Kneller pinxit. I. Smith fecit et excudit. C.-S., 1162.*
 The identity of the subject is in doubt. The pose of the upraised hand, used by both Lely and Kneller holds intrinsically an air of elegance.
- 36A. New York painter, 1721.
Mrs. Thomas Van Alstyne (Maria Van Alen) (1695-?).
 Owned by the New-York Historical Society.
 The portrait is inscribed "Ætatis. Sua/ 26 years/1721."
- 36B. Virginia painter, 1723.
Frances Parke Custis (1709-?).
 Owned by Washington and Lee University.
 The subject was the daughter of Frances Parke and John Custis, III. She was the sister of Daniel Parke Custis, first husband of Martha Washington. The portrait is inscribed "Ætatis Suæ/14."
- 36C. Virginia painter, late 17th or early 18th Century.
Lady Berkeley.
 Owned by Maurice du Pont Lee, Wilmington, Del.
 Family tradition identifies the subject as Philippa Frances Culpeper, who was born in England ca. 1635 and who died before 1700. She came to Virginia before 1652, and in that year married Samuel Stephens. In June, 1670, she married Sir William Berkeley, governor of the province. He died in 1677, and about three years later she was married again to Col. Philip Ludwell. The portrait was formerly at "Stratford," the home of the Lees, together with that (now also owned by Mr. Lee) of Sir William Berkeley.
- 36D. Lawrence Kilburn, 1761.
Mrs. James Beekman.
 Owned by the Beekman Family Association, New York, N.Y.

The canvas is signed and dated on the back.

37A. John Singleton Copley, 1769.

Mrs. John Greene (Catharine Greene)
(1735-1785).

Owned by the John Huntington Collection, Cleveland Museum of Art.

This portrait and that below after C. W. Peale, appear to have a common but not yet identified prototype. The pose is similar to that of the Duchess of Marlborough (No. 34), and to Kneller's portrait of Charlotte Fitzroy, Countess of Litchfield, illustrated in John Beresford's *Godfather of Downing Street* (Boston & New York, 1925, p. 136). The latter was not engraved.

37B. Copy by unknown painter after C. W. Peale, 1776.

Mrs. George Washington (1732-1801).

Owned by Miss Agnes M. Herreshoff, Bristol, R.I.

The pair of portraits of General and Mrs. Washington which Peale painted in

the spring of 1776 for John Hancock were done in considerable haste and at a time when both subjects were much occupied by other affairs. This may account for Peale's dependence upon a print for his composition.

38. ANN ROYDHOUSE, 1701.

Mezzotint by John Smith, after Sir John Baptist Medina (1659-1710). *Mrs. Ann Roydhouse I. B. de Medina pinx: I Smith fec: Sold by I. Smith at the Lyon & Crown in Russel-Street Covent-Garden. C.-S., 1214.*

38A. New York painter, ca. 1705.

Mrs. Samuel Vetch (Margaret Livingston) and her daughter, Alida.

Owned by the Museum of the City of New York.

Mrs. Vetch (1681-1758) was a daughter of Robert Livingston (No. 11A). She married Samuel Vetch (No. 9A), December 20, 1700. Alida, born December 25, 1701, married Stephen Bayard of New York in 1725.

PORTRAITS OF CHILDREN

Portraits of children, in an age when recognition of rank was of such importance, partake of many of the qualities of adult portraiture. Certain differences and a certain measure of the charm of childhood do appear. Both adults and children of the seventeenth century are occasionally shown in "Roman" costume, but with adults it represents an excess of dignity, an intended effect of timeless stature (see No. 6), and with the children one discerns the practice which continues to this day of giving the young a garb associated with the warlike ardors of an earlier generation (see No. 39). Mr. Belknap's research notes reveal no evidence that the practice crossed the Atlantic. The portrait of little William Byrd (1652-1704), a young Roman leading his dog, was brought from London to Virginia, but no influence on other painters is recorded. This is illustrated in C. K. Bolton's *The Founders* (Boston, 1919-1926, I, 93).

The American painter felt that he could paint children most flatteringly as little men and little women. A stilted adult pose was not out of place. The



33. COUNTESS OF ESSEX
New York Public Library



33A. *Anne Van Rensselaer*
New-York Historical Society



34. DUCHESS OF MARLBOROUGH, *ca.* 1706
Belknap Library



34A. *Mrs. Kiliaen Van Rensselaer*
Waldron Phoenix Belknap, Jr., Collection
New-York Historical Society



35. DUCHESS OF PORTSMOUTH
Belnap Library



36. MADAM D'AVENANT
Belnap Library



36A. *Mrs. Thomas Van Alstyne*
New-York Historical Society



36B. *Frances Parke Custis*
Washington and Lee University



36C. *Lady Berkeley*
Maurice du Pont Lee Collection



36D. *Mrs. James Beckman*
Beckman Family Association



37A. *Mrs. John Greene*
John Huntington Collection
The Cleveland Museum of Art



37B. *Mrs. George Washington*
Miss Agnes M. Herreshoff Collection



38. ANN ROYDHOUSE
New York Public Library



38A. *Mrs. Samuel Vetch*
Museum of the City of New York



39. JAMES, EARL OF SALISBURY
Belknap Library



40A. *Edward Brodnax*
Virginia Museum of Fine Arts

portrait of Edward Brodnax (40A), ca. 1720, is typical of many. The pose might be derived from the mezzotint of Charles Montagu (No. 5). Flying drapery at the shoulder, in Britain used mostly in portraits of women, is added to give lightness and spirit. The bird is even more typically American. It appears in more of our children's portraits than dog or squirrel (see Nos. 28D, 46A). The lamb and deer introduced by Kneller did not, it would seem, become fixed in American tradition as firmly as the bird in hand. Here again, the American painter tended to modify the modes of the court, but it did not seem to bring him closer to the charm of childhood. His persistent inability to paint a coherent mother and child group is illustrated in the portrait of Mrs. Samuel Vetch (No. 38A).

39. JAMES, EARL OF SALISBURY, 1696.

Mezzotint by John Smith, after Kneller. *The Rt Honble James Earl of Salisbury &c. G: Kneller Eques pinx. I: Smith: fecit et exc. C.-S., 1216.*

The subject was born in 1691, succeeded to the title in 1694, and died in 1728.

40A. Virginia painter, ca. 1720.

Edward Brodnax, (?-1746).

Owned by the Virginia Museum of Fine Arts.

The subject was the youngest son of William Brodnax I (1675-1727). He later represented Charles City in the Virginia Assembly.

41. NELL GWYN

Mezzotint by Richard Tompson, after Sir Peter Lely (1618-1690). *Madame Ellen Gwynn and her two sons, Charles Earl of Beaufort and James Lord Beauclaire P Lelij pinxit R Tompson excudit. C.-S., 1372.*

42. THE DUCHESS OF ORMONDE AND EARL OF OSSORY, 1693.

Mezzotint by John Smith, after Kneller. *Her Grace Mary Dutchess of Ormonde & Thomas Earl of Ossory her Son G: Kneller Eques pinx: I: Smith fec: & exc: C.-S., 1206.*

The pose is a natural and happy one, perhaps derived from Lely's portrait of Nell Gwyn (No. 41), and used also by Michael Dahl (1656-1743) in his portrait of Queen Anne and her son (not engraved).

42A. Virginia painter, ca. 1745.

Mrs. Mann Page (Alice Grymes) and her Son, John.

Owned by the College of William and Mary.

Alice Grymes became the first wife of Mann Page of Rosewell on York River, in 1743. Her eldest son, John, who was to become governor of Virginia, was born on April 17, 1744. A daughter, Judith, followed. On January 11, 1746, the mother died in childbed. Her portrait must have been painted shortly before, or soon after, this event. The stone erected over her grave at Rosewell extols "Her personal beauty and the uncommon sweetness of her temper."

42B. Maryland painter, ca. 1764-1773.

Mrs. William Goldsborough and Grandson.

Owned by the Maryland Historical Society.

Henrietta Maria Tilghman (1707-1771), daughter of Col. Richard Tilghman of "The Hermitage," Queen Anne's County, married, first, George Robins, of "Peach Blossom," in Talbot. Her second husband was Judge William Goldsborough. The child has been identified as her grandson, Robins Chamberlaine (1768-1773), son of James Lloyd Chamberlaine and Henrietta Maria Robins. Family tradition relates that four identical canvases were painted, one for each of the subject's four daughters (four are now extant), and that the artist was

Charles Willson Peale. The Maryland Historical Society attributes the painting to Peale, after John Hesselius. It might be considered one of Peale's very early works, though that does not accord with the identification and dates of the child. The pose is significantly like Peale's portrait of Mrs. Arbuckle and her son, 1766. The portrait is listed in Sellers: *Portraits and Miniatures by Charles Willson Peale*, but wrongly identified as that of Mrs. Robert Goldsborough, Sr.

43. WILLIAM, DUKE OF GLOUCESTER, 1691.

Mezzotint by John Smith, after Kneller. *His Highness the Duke of Gloucester. G. Kneller ad vivum pinxit. I: Smith fecit & excudit. C.-S., 1173.*

Son of the Princess Anne, afterwards Queen, and Prince George of Denmark, the little prince was heir to the throne of England. He had been born July 24, 1689, and died July 30, 1700.

- 43A. New England painter, early 18th Century. *Child in Blue.*

Owned by Mrs. Waldron Phoenix Belknap, Boston, Mass.

The portrait was purchased by Waldron Phoenix Belknap, Jr., from R. Arcadius Lyon, Hubbardston, Massachusetts, April 22, 1942. Its formality and the lack of that homely quality which characterizes so many early American child portraits, suggests a painter's portrayal of one of his own children.

44. MRS. CONWAY HACKETT, 1690.

Mezzotint by John Smith, after John Riley, (1646-1691). *Mrs. Conwai Hackett. I Riley pinxit I Smith fec: et exc. C.-S., 1176.*

Chaloner-Smith suggests that the subject was probably a daughter of Sir Andrew Hackett, named in honor of Edward, Lord Conway.

The pose is a more chaste variant of that of Nell Gwyn, in Lely's portrait, engraved in line by Gerard Valck (1626-1694).

- 44A. John Durand, 1766.

Mary Beekman (Mrs. Stephen N. Bayard) (1765-1831).

Owned by the Beekman Family Association, New York, N.Y.

The American painter has made a free adaptation of the pose in the print, omitting the wreath, an out-dated feature, and exaggerating the flower background.

45. WILLIAM, LORD, AND LADY MARY VILLIERS, 1700.

Mezzotint by John Smith, after Kneller. *The Lord Villiers & Lady Mary Villiers his Sister G: Kneller Eques pinx: I: Smith fec: Sold by I: Smith at ye Lyon & Crown in Russel Street Covent Garden. C.-S., 1231.*

The children of Edward Villiers, (1656-1711) Earl of Jersey. William, born ca. 1682, graduated, M.A., at Queen's College, Cambridge, in 1700. He died in 1721. Mary married, first, Thomas Thynne, who died in the following year, and second, 1711, George Granville who was created Lord Lansdowne in that year. She died in 1735.

- 45A. Gerardus Duyckinck I (?), ca. 1735.

Children of Jacob Franks.

Owned by the Captain N. Taylor Phillips, U.S.A., Collection, American Jewish Historical Society, New York, N.Y.

The subjects have been identified as David Franks (1720-1793), and his sister, Phila, born in 1722. They appear to be about 15-17 and 13-15 years of age. Their father, Jacob Franks, merchant, had been born in London in 1688, and died in New York in 1769. David became a prominent citizen of Philadelphia, went to England with other loyalists at the time of the Revolution, but returned to the city in later life. Phila married Oliver de Lancey, also a loyalist refugee, and remained with him in England (see Nos. 30A, 46A).

46. HENRIETTA AND ANNE CHURCHILL, ca. 1686.

Mezzotint by John Smith, after Kneller. *The Lord Churchill's two Daughters. Sold by G. Beckett at ye golden head in the Old Baily. G: Kneller Pinx: I. Smith Fecit. C.-S. 1152.*

The print shows the two little daughters of the renowned general, who was created

Baron Churchill in 1685, Earl of Marlborough in 1689 and Duke of Marlborough in 1702. Henriette (1681-1733), became Duchess of Marlborough in her own right. Anne (1684-1716) (see No. 21), married the Earl of Sunderland and became the mother of the succeeding Duke of Marlborough.

- 46A. Gerardus Duyckinck I (?), ca. 1735.

Children of Jacob Franks.

Owned by the Captain N. Taylor Phillips, U.S.A., Collection, American Jewish Historical Society, New York, N.Y.

Of the children of Jacob Franks (1688-1769), David, born in 1720, and Phila (No. 30A) born in 1722, have been identified as the subjects of No. 45A. This portrait has been called an earlier likeness of the same children, but since it shows a boy of apparently 10-12 and a child of 3 years of age, it more probably represents other children of the Franks family.

47. LIONEL, LORD BUCKHURST, AND LADY MARY SACKVILLE, 1695.

Mezzotint by John Smith, after Kneller. *The Lord Buckhurst & Lady Mary Sackville his Sister. G: Kneller Eques pinx I: Smith fec: et exc: C.-S., 1144.*

The children of Charles, 6th Earl of Dorset. Lionel (1688-1765) succeeded to the earldom in 1706, was created Duke, 1720, and held office as Lord Lieutenant of Ireland, 1731-1736 and 1751-1754. Lady Mary (1688-1705) was married in 1702 to Henry, 2nd Duke of Beaufort.

One of the most curious and interesting of the discoveries of Waldron Phoenix Belknap, Jr., was the sequence of the lap dog. In Kneller's portrait of Lord Buckhurst and Lady Sackville the little animal is shown snarling and barking at the attendant deer. An unknown hand, in transforming a portrait of Lady Arlington into that of Catherine of Braganza (No. 48), has added exactly the same small dog, perhaps deeming its display of animosity as appropriate to the unpopular and absent queen. The dog appears, less obtrusively, in an American painting based on Smith's

mezzotint (No. 47A). In 1759, Reynolds picked it up from the same source to embellish his portrait of *Lady Caroline Russell* (No. 49), but gave the small creature a more friendly expression. Copley, painting Mrs. Bowers in 1763 or thereabouts, based his entire composition (No. 49A), dog included, on McArde's mezzotint. The original of Kneller's study for the deer is in the British Museum, and is illustrated in Lord Killanin's *Sir Godfrey Kneller and His Times* (London, 1948, opp. p. 31).

- 47A. American painter, early 18th Century.

Two Children with a Deer.

Owned by Mrs. Charles S. Bird, East Walpole, Mass.

The early history of the painting is unknown. Until Mr. Belknap's identification of its source, it had been supposed to have been one of the paintings purchased by the present owner's grandfather in Paris, where he lived for many years. A possible French origin is not clearly disproved.

- 47B. New York painter, ca. 1735.

De Peyster Boy with Deer.

Owned by the New-York Historical Society.

The subject may be James A. De Peyster (1726-1799), son of Abraham De Peyster, Jr., and Margareta (Van Cortlandt) De Peyster (see No. 50C).

- 47C. New York painter, ca. 1730.

John Van Cortlandt (1718-1747).

Owned by the Brooklyn Museum.

The subject was a son of Philip Van Cortlandt of Cortlandt Manor (see Nos. 50A, 50B).

48. CATHERINE OF BRAGANZA, ca. 1700-1705.

Mezzotint. *Katherine Queen Dowager. Printed for & Sold by The: Bowles Map & Print Seller next to the Chapter St Paul's Church Yard. C.-S., 107.*

The print is from an altered plate. A mezzotint of the Countess of Arlington published by Alexander Browne, ca. 1690-1695, has been revised to give more age to the face, and the lap dog has been added (see

No. 47). The widowed queen of Charles II had retired to her native Portugal in 1693. The portrait may have followed her death in 1705. The original and altered plates are illustrated in George Somes Layard's *Catalogue Raisonné of Engraved British Portraits from Altered Plates* (London, 1927, plate I, p. 4).

49. LADY CAROLINE RUSSELL, ca. 1759.

Mezzotint by James McArdell, after Sir Joshua Reynolds. *J. Reynolds Pinxt. Js McArdell fecit Lady Caroline Russell. Sold at the Golden Head in Covent Garden Pr 25 C.-S., 893.*

The title of the plate was altered to *Caroline Dutchess of Marlborough* after the subject's marriage to the 3rd Duke in 1762 (see No. 47).

49A. John Singleton Copley, ca. 1763.

Mrs. Jerathmael Bowers (Mary Sherburne) 1735-1799.

Owned by the Metropolitan Museum of Art.

50. RICHARD, LORD CLIFFORD, AND LADY JANE BOYLE, 1701.

Mezzotint by John Smith, after Kneller. *Richard Lord Clifford and Lady Jane his Sister. G. Kneller S.R. Imp: et Angl: Eques Aur: pinx: I. Smith fec: Sold by I. Smith at the Lyon & Crown in Russel-Street Covent Garden. C.-S., 1152.*

Richard Boyle (1695-1753) succeeded his father as Earl of Burlington and Cork in 1704, became known as a gentleman of culture and artistic taste. Lady Jane, his sister, died unmarried, in 1780.

Kneller's original study of the greyhound is in the British Museum, and is illustrated in Lord Killanin's *Sir Godfrey Kneller and His Times* (London, 1948, opp. p. 31). Three portraits of women by C. W. Peale with a similar background of wall and urn are illustrated in *Sellers' Portraits and Miniatures by Charles Willson Peale* (Philadelphia, 1952, p. 314).

50A. New York painter, ca. 1730.

Pierre Van Cortlandt (1721-1814).

Owned by the Brooklyn Museum.

The subject was a son of Philip Van Cortlandt of Cortlandt Manor (see Nos. 47C, 50B.)

50B. New York painter, ca. 1730.

Abraham Van Cortlandt (1713-1746).

Owned by the Sleepy Hollow Restorations, Tarrytown, N.Y.

The subject was a son of Philip Van Cortlandt, and grandson of Stephanus, First Lord of Van Cortlandt Manor (see Nos. 47C, 50A).

50C. New York painter, ca. 1734.

Boy of the De Peyster Family.

Owned by the New-York Historical Society.

The subject is either Abraham A. De Peyster (1723-1734), or James A. De Peyster (1726-1799), both sons of Abraham De Peyster, Jr., and Margareta Van Cortlandt. If the former, as appears somewhat more probable, it may have been painted, as so many early American children's portraits were, at the time of the boy's death (see No. 47B).

THE PAINTERS

In their forthcoming publication, Mr. Belknap's notes on limners and craftsmen will do much to clarify the history of the beginnings of American art. He had that patience and that eye for the significant fact which make the handling of masses of source material effective. In some areas his notes are voluminous, and again they mark only the important thing and leave it to



41. NELL GWYN



42. DUCHESS OF ORMONDE AND EARL
OF OSSORY
Belknap Library



42A. *Mrs. Mann Page and Her Son*
College of William and Mary



42B. *Mrs. William Goldsborough and Grandson*
Maryland Historical Society



43. WILLIAM, DUKE OF GLOUCESTER
Belnap Library



43A. *Child in Blue*
Mrs. Waldron Phoenix Belnap Collection



44. MRS. CONWAY HACKETT
New York Public Library



44A. *Mary Beckman*
Beckman Family Association

others to fill in the rest. An instance of this last is his discovery, recorded in a two-line notation, that John Watson's small portrait of the Seigneur de Saint Evremond (1613-1703), the soldier-literate who escaped from the Bastille of Louis XIV to become a favorite at the court of Charles II, is based directly on the small line engraving after Kneller by Robert White (1645-1703), which had been published in 1700 as the frontispiece to Saint Evremond's *Works*. It links the American both to the English painter and the French dramatist and essayist. An impression of the print, the gift of Mrs. Belknap, is at the Belknap Library. Other of the notes offer clues for exploration, rather than answers, among these, for instance, a pointer toward the identity of one of the most interesting of the very early New England painters, Thomas Smith.

The notes on the mezzotint prototypes only begin to apply this material to a study of attributions, and it has seemed more appropriate here to present evidence, rather than reach for new conclusions.

The following list of the American or unknown painters included in the present article shows what prints may be associated with each. An asterisk (*) indicates that the artist of the painting so noted appears to have owned the print, and the fact to be established not only by his use of the pose, but by his direct repetition of other elements.

Unknown painters, early 18th Century:

- 5. CHARLES MONTAGU, 1693.
- *5B. *Jeremiah Dummer*.

- 14. ISAAC NEWTON, 1726.
- *14B. *Portrait of a Man*.

Unknown American painters, early 18th Century:

- 5. CHARLES MONTAGU, 1693.
- *5C. *John Fitch*.

- 22. COUNTESS OF RANELAGH, 1699.
- *22F. *Mrs. Nicholas Ridgely*.

- 24. LADY BUCKNELL, ca. 1686.
- *24B. *Richard Ward*.

- 28. DUCHESS OF ST. ALBANS, 1694.
- *28C. *Portrait of a Young Lady*.

47. LORD BUCKHURST AND LADY MARY SACKVILLE.

- *47A. *Two Children with a Deer*.

Unknown New England painters, early 18th Century:

- 18. PRINCESS ANNE, 1692.
- 18B. *Mrs. Samuel Browne, Jr.*

- 43. DUKE OF GLOUCESTER, 1691.
- *43A. *Child in Blue*.

Unknown New York painters:

- 8. SIR JOHN PERCEVAL, 1708.
- *8A. *Johannes De Peyster*, 1718.

- 9. EARL OF ATHLONE, ca. 1703.
- 9A. *Samuel Vetch*, ca. 1703.

- 11. NICHOLAS ROWE, 1715.
- *11A. *Robert Livingston*, 1718.

- 12. DUDLEY WOODBRIDGE, 1718.
- *12A. *Anthony Duane*, ca. 1725.

- 13. LORD TORRINGTON, 1720.
- 13C. *Augustus Jay*, ca. 1725.

- 24. LADY BUCKNELL, ca. 1686.
- *24A. *Mrs. David Ver Planck*, 1723.
- 28. DUCHESS OF ST. ALBANS, 1694.
- *28D. *Eva and Catherina De Peyster*, ca. 1730.
(Related also to 29. PRINCESS ANNE, 1720.)
- 36. MADAM D'AVENANT, 1689.
- *36A. *Mrs. Thomas Van Alstyne*, 1721.
- 38. ANN ROYDHOUSE, 1701.
- *38A. *Mrs. Samuel Vetch*, ca. 1705.
- 47. LORD BUCKHURST AND LADY MARY SACKVILLE, 1695.
- *47B. *De Peyster Boy with Deer*, ca. 1735.
- *47C. *John Van Cortlandt*, ca. 1730.
- 50. LORD CLIFFORD AND LADY JANE BOYLE, 1701.
- *50A. *Pierre Van Cortlandt*, ca. 1730.
- *50B. *Abraham Van Cortlandt*, ca. 1730.
- *50C. *Boy of the De Peyster Family*, ca. 1734.

Unknown Virginia and Maryland painters, early 18th Century:

- 22. COUNTESS OF RANELAGH, 1699.
- *22G. *Miss Parke*.
- 36. MADAM D'AVENANT, 1689.
- 36B. *Frances Parke Custis*, 1723.
- 36C. *Lady Berkeley*.
- 40A. *Edward Brodnax*, ca. 1720.
- 42. DUCHESS OF ORMONDE AND EARL OF OSSORY, 1693.
- *42A. *Mrs. Mann Page and her Son*, ca. 1745.
- *42B. *Mrs. William Goldsborough and Grandson*, ca. 1764-1773.

Joseph Badger (1708-1765):

- 14. ISAAC NEWTON, 1726.
- *14D. *Cornelius Waldo*, 1750.
- *14E. *James Bowdoin*, ca. 1746-1747.
- *14F. *Thomas Cushing*, ca. 1745.
- *14G. *Mrs. Cornelius Waldo*, 1750.
- 18. PRINCESS ANNE, 1692.
- 18F. *Mrs. Cassius Hunt*, ca. 1760.

Joseph Blackburn (ac. 1752-1763):

- 15. GEORGE, LORD TOWNSHEND, ca. 1757-1767.
- *15A. *John Erving, Jr.*, ca. 1760.
- 15C. *Theodore Atkinson, Jr.*, ca. 1760-1765.
- 27. SALLY SALISBURY, ca. 1723.
- 27A. *Mrs. James Pitts*, 1757.

John Singleton Copley (1738-1815):

- 10. WILLIAM FORTESCUE, 1741.
- *10A. *Jonathan Belcher*, 1756.
- 15. GEORGE, LORD TOWNSHEND, ca. 1757-1767.
- 15B. *Joshua Winslow*, ca. 1755-1765.
- 16. PRINCESS ANNE, ca. 1683.
- *16A. *Mrs. Joseph Mann*, 1753.
- 17B. *Mrs. William Whipple*, ca. 1753.
- 37A. *Mrs. John Greene*, 1769.
- 49. LADY CAROLINE RUSSELL, ca. 1759.
- *49A. *Mrs. Jerathmael Bowers*, ca. 1763.

John Durand (ac. 1766-1782):

- 18. PRINCESS ANNE, 1692.
- 18H. *Mrs. Abraham Jarvis*, ca. 1770.
- 18I. *Mrs. Benjamin Peck*, ca. 1770.
- 44. CONWAY HACKETT, 1690.
- 44A. *Mary Beekman*, 1766.

Evert Duyckinck, III (ca. 1677-1727):

- 28. DUCHESS OF ST. ALBANS, 1694.
- *28B. *Magdalen Beekman*.

Gerardus Duyckinck I (1695-1746?):

Listed below are the Hallett, Franks and Levy portraits, which Mr. Belknap believed to have been probably the work of the same artist, particularly in view of the close relationship between the two latter families. He noted also the connection between the Hallett, Beekman and Van Brugh families, with the fact that the marriage of Gerardus Duyckinck I to Johanna Van Brugh strongly suggests that he may have been the painter of the group.



45. LORD AND LADY MARY VILLIERS
Belknap Library



45A. *Children of Jacob Franks*
N. Taylor Phillips Collection
American Jewish Historical Society
(Photo., Frick Art Reference Library)



46. HENRIETTA AND ANNE CHURCHILL
Belknap Library
(Photo., Frick Art Reference Library)



46A. *Children of Jacob Franks*
N. Taylor Phillips Collection
American Jewish Historical Society
(Photo., Frick Art Reference Library)



47. LORD BUCKHURST AND LADY MARY
SACKVILLE
Belknap Library



47B. *De Peyster Boy with Deer*
New-York Historical Society



47A. *Two Children with A Deer*
Mrs. Charles S. Bird Collection



47C. *John Van Cortlandt*
The Brooklyn Museum

4. EARL OF EXETER, 1696.
*4A. *Joseph (?) Hallett*, ca. 1728.
 13. LORD TORRINGTON, 1720.
*13A. *Dr. William Beekman*, ca. 1728.
*13B. *Gerardus Beekman*, ca. 1728.
 18. PRINCESS ANNE, 1692.
*18A. *Mrs. Jacob Franks*.
 22. COUNTESS OF RANELAGH, 1699.
*22A. *Mrs. Moses Levy*.
*22B. *Mrs. Joseph (?) Hallett*, ca. 1728.
 28. DUCHESS OF ST. ALBANS, 1694.
*28A. *Mrs. Henry Van Rensselaer (Elizabeth Van Brugh)*, ca. 1732.
 30. DUCHESS OF BOLTON, 1703.
*30A. *Phila Franks*, ca. 1740.
 45. LORD AND LADY MARY VILLIERS, 1700.
*45A. *Children of Jacob Franks*, ca. 1735.
 46. HENRIETTA AND ANNE CHURCHILL, ca. 1686.
*46A. *Children of Jacob Franks*, ca. 1735.
- Nathaniel Emmons (1704—1740):
5. CHARLES MONTAGU, 1693.
*5A. *Andrew Oliver*, 1728.
 14. ISAAC NEWTON, 1726.
*14A. *Samuel Sewall*, ca. 1730.
- Robert Feke (ca. 1706—10—before 1767):
5. CHARLES MONTAGU, 1693.
5E. *Charles Apthorp*, 1748.
 - 17A. *Mrs. James Bowdoin*, 1748.
 19. ANNE OLDFIELD, ca. 1705—1710.
*19A. *Mrs. William Bowdoin*, ca. 1740—1748.
 20. CATHERINE CLIVE, 1735.
*20A. *Mrs. Barlow Trecothick*, 1748.
*20B. *Mrs. Josiah Martin*, ca. 1746.
- John Hesselius (1728—1778):
- Mr. Belknap knew, but had not studied closely, the portraits, of Mrs. William Penn (1664—1726) and her daughter, Mrs. Thomas Freame (1704—1751), both attributed by William Sawitzky in his *Catalogue . . . of the paintings and miniatures in The Historical Society of Pennsylvania* to John Hesselius, ca. 1742, and believed by him to be copies of English paintings. The fact that the first is based on the mezzotint of Isaac Newton (No. 14), and the second on that of Anne Oldfield (No. 19), suggest a somewhat different interpretation of the evidence.
18. PRINCESS ANNE, 1692.
18D. *Mrs. William Allen*, ca. 1750.
- Lawrence Kilburn (1720—1775):
5. CHARLES MONTAGU, 1693.
5D. *James Beekman*, 1761.
 36. MADAM D'AVENANT, 1689.
36D. *Mrs. James Beekman*, 1761.
- Charles Willson Peale (1741—1827):
- 37B. *Mrs. George Washington*, 1776.
- John Smibert (1688—1751):
14. ISAAC NEWTON, 1726.
14C. *Daniel Oliver*, ca. 1732.
 18. PRINCESS ANNE, 1692.
18C. *Mrs. Daniel Oliver*, ca. 1731.
 22. COUNTESS OF RANELAGH, 1699.
*22C. *Mrs. Nathaniel Cunningham*, ca. 1733.
22D. *Mrs. John Erving*, ca. 1732.
22E. *Lady Pepperrell*, ca. 1730.
 32. LADY CARTERET, ca. 1690.
32A. *Jane Clark*, ca. 1739.
- John Watson (1685—1768):
- The portraits of the Van Rensselaers of Albany, listed below, have been recently attributed on stylistic grounds to John Watson (*Waldron Phoenix Belknap, Jr., Collection of Portraits and Silver . . .* p. 4).
- 1A. *Stephanus (?) Van Rensselaer*, ca. 1725—1730.
 31. LADY ESSEX MOSTYN, 1705.

*31A. *Lady of the Van Rensselaer Family*, ca. 1725.

*34A. *Mrs. Kiliaen Van Rensselaer*, ca. 1725.

33. COUNTESS OF ESSEX, 1695.

John Wollaston (ac. 1736-1767):

*33A. *Anne Van Rensselaer*, ca. 1735-1744.

18. PRINCESS ANNE, 1692.

18E. *Mrs. William Allen*, ca. 1760.

34. DUCHESS OF MARLBOROUGH, ca. 1706.

18G. *Mrs. William Walton*, ca. 1749-1751.

ACKNOWLEDGEMENT AND BIBLIOGRAPHY

The friendly cooperation of the owners of the portraits represented here has greatly lightened the task of bringing together this essential part of the work of Waldron Phoenix Belknap, Jr. The Frick Art Reference Library has given both this project and the new Belknap Library essential aid which could have come from no other source. Dr. R. W. G. Vail of the New-York Historical Society, whose collections are so largely interwoven with Mr. Belknap's life and studies, has been a constant ally. The Print Room of the New York Public Library, one of Mr. Belknap's principal sources, was explored again with the able assistance of Miss Elizabeth E. Roth. Valuable material came from the British Museum's Department of Prints and Drawings through the courtesy of Mr. Edward Croft-Murray, who had assisted Mr. Belknap on his last visit to London. The print departments of three other museums, the Fogg, the Metropolitan, and the Philadelphia, have been generously helpful. Most of all, the unremitting and sympathetic support of Mrs. Waldron Phoenix Belknap has both hastened and enriched this present task, while at the same time, with a view to widening the opportunities for further study of the subject, she was enriching the Belknap Library's collection.

In addition to general art and biographical reference works and periodical literature in these fields, the following were used in the preparation of the manuscript.

All those published in his lifetime had been used also by Mr. Belknap.

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48. CATHERINE OF BRAGANZA
The British Museum



49. LADY CAROLINE RUSSELL
New York Public Library



49A. *Mrs. Jerathmael Bowers*
The Metropolitan Museum of Art



50. LORD CLIFFORD AND LADY JANE
BOYLE
Belknap Library



50A. *Pierre Van Cortlandt*
The Brooklyn Museum



50B. *Abraham Van Cortlandt*
Sleepy Hollow Restorations, Inc.
(Photo., Frick Art Reference Library)



50C. *Boy of the De Peyster Family*
New-York Historical Society

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ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JULY-SEPTEMBER, 1957

ANCIENT ART

*Indicates object is illustrated

EGYPTIAN

- **Standing Neith*. Saitic, XXVI Dynasty (663-525 B.C.). Bronze, H. $5\frac{3}{4}$ ". The Robert Hull Fleming Museum, University of Vermont.

GREEK

- Aryballos*. Corinthian, early or middle period, before 600 B.C. Pottery, H. $2\frac{11}{16}$ ". The Walters Art Gallery, Baltimore.
- Female Figure*. Hellenistic, possibly III century B.C. Terracotta, $6\frac{3}{8}$ " \times $6\frac{1}{2}$ " \times $3\frac{3}{16}$ ". Worcester Art Museum.
- **Head of a Faun*. III century B.C. Marble, H. $8\frac{7}{8}$ ". The Honolulu Academy of Arts.
- **Two Funerary Lions*. Attic, IV century B.C. 1) Pentelic marble, H. 15"; W. $7\frac{1}{2}$ "; L. 36". 2) Parian marble, H. 17"; W. 7"; L. $34\frac{1}{2}$ ". The J. Paul Getty Museum, Malibu, Calif.

MEXICAN

- **Figure of a Warrior*. Jalisco, ca. A.D. 300. Pottery. The Montreal Museum of Fine Arts.
- Personage in Ceremonial Dress Seated on a Bench*. Totonac, Vera Cruz, A.D. 400-900. Terracotta, H. 6". The Robert Hull Fleming Museum, University of Vermont.

ROMAN

- **Battle of the Amazons*. II century A.D. White marble roundel, $13\frac{1}{2}$ ". The Montreal Museum of Fine Arts.
- **Cameo Fragment*. I-II century. Agate, H. $1\frac{13}{16}$ "; W. 1". Seattle Art Museum.
- **Diana with Hound and Stag*. Hellenistic, I century B.C. Bronze, $11\frac{3}{4}$ ", $4\frac{1}{2}$ ", $3\frac{3}{4}$ " respectively. The J. Paul Getty Museum, Malibu, Calif.
- **Female Portrait Head* with Antonine braided hair arrangement. A.D. 125-150. White marble, H. $5\frac{1}{4}$ ". The Walters Art Gallery, Baltimore.

MEDIEVAL ART

PAINTING

FLEMISH

- Bruges Master, *Madonna Enthroned with Saints*. 15th century. Oil on panel, H. $39\frac{1}{8}$ "; W. $23\frac{3}{4}$ ". The Virginia Museum of Fine Arts, Richmond.

ITALIAN

- Botticini, Francesco, *Madonna and Child with the Infant St. John*. Tempera on panel, H. $20\frac{1}{2}$ "; W. $11\frac{3}{4}$ ". The Cincinnati Art Museum.
- *Master of San Miniato, *Madonna and Child*. Late 15th century. Oil on panel, H. $38\frac{3}{4}$ "; W. $22\frac{1}{2}$ ". The North Carolina Museum of Art, Raleigh.

SCULPTURE

ENGLISH

- Crucifixion*. Nottingham school, ca. 1440. Alabaster, H. $19\frac{1}{2}$ "; W. $6\frac{1}{2}$ ". Smith College Museum of Art.

FRENCH

- Lion*. Rhine Region, Romanesque, Mosan (?), 12th-13th century. Bronze, H. $9\frac{3}{8}$ "; W. $4\frac{1}{2}$ "; L. 11". The Honolulu Academy of Arts.
- Madonna and Child*. Ca. A.D. 1300. Ivory, H. $9\frac{1}{2}$ ". The John Herron Art Institute, Indianapolis.

ITALIAN

- Valdambrino, Francesco di, *The Virgin Annunciate*. Ca. 1420-30. Polychromed wood, H. $61\frac{1}{2}$ ". The Detroit Institute of Arts.

SUABIAN

- *Langeisen, Christophorus (attri. to), *Christ Entering Jerusalem on the Back of a Donkey*. Ca. 1480-90. Lindenwood, carved and originally painted, H. 37"; L. 46". The Detroit Institute of Arts.

DECORATIVE ARTS

CERAMICS

Incense Burner. Pre-Columbian, Costa Rica. Glazed clay. Portland Art Museum.

IVORY

**Oliphant*. South Italian, 12th century. Carved ivory, L. 21". The Museum of Fine Arts, Boston.

RENAISSANCE TO MODERN TIMES

(Unless otherwise stated, all paintings listed are oil on canvas)

PAINTING

AMERICAN

Anonymous, *Joseph Etienne Berret; Mrs. Joseph Etienne Berret* (Mary Elliott O'Donnell). Ca. 1809. Oil on ivory, miniature, 2 $\frac{3}{4}$ " \times 2 $\frac{1}{4}$ ".

The Maryland Historical Society, Baltimore.

Boyd, Clarence, *Futurity*, 1882. H. 29 $\frac{1}{4}$ "; W. 49 $\frac{1}{2}$ ". The J. B. Speed Art Museum, Louisville.

Chase, William M., *Woman in White*. H. 51"; W. 36 $\frac{1}{2}$ ". Munson-Williams-Proctor Institute, Utica.

Cope, George, *Fisherman's Accoutrements*. H. 42"; W. 30". The Butler Institute of American Art, Youngstown.

Duveneck, Frank, *Female Nude*. H. 62 $\frac{1}{2}$ "; W. 37". *Portrait of William James*. H. 30"; W. 21 $\frac{1}{2}$ ". The John Herron Art Institute, Indianapolis.

*Eddy, Oliver Tarbell, *Portrait of Mrs. John Luther Goble* (Phebe Ann Rankin). 1839. H. 48 $\frac{1}{8}$ "; W. 35 $\frac{1}{2}$ ". The Newark Museum.

Eilshemius, Louis, *Sunlit Bushes*. Oil on pressed paper board, H. 11 $\frac{1}{16}$ "; W. 14 $\frac{1}{2}$ ". The Montclair Art Museum.

Guy, Seymour, *Children in Candlelight*. H. 24"; W. 18". The Newark Museum.

*Harding, Chester, *Self-Portrait at Age 68 Years*. 1859. Oil on panel, H. 36 $\frac{1}{2}$ "; W. 29 $\frac{1}{2}$ ". The Springfield Museum of Fine Arts, Springfield, Mass.

Otis, Bass, *Portrait of Mrs. Elijah Griffith*. H. 30 $\frac{3}{8}$ "; W. 25 $\frac{1}{4}$ ". The Pennsylvania Academy of the Fine Arts, Philadelphia.

Polk, Charles Peale, *Portrait of Mrs. Elijah Etting* (Shinah Solomon). Ca. 1793. H. 39 $\frac{1}{2}$ "; W. 35 $\frac{1}{2}$ ". The Maryland Historical Society, Baltimore.

Sargent, John Singer, *Camping Near Lake O'Hara*. 1916. Watercolor, H. 15 $\frac{1}{4}$ "; W. 20 $\frac{1}{2}$ ". The Newark Museum.

Sexton, Samuel H., *Mr. and Mrs. Henry D. Wallace and Daughter*. 1838. H. 28"; W. 36". Munson-Williams-Proctor Institute, Utica.

*Smibert, John, *Self-Portrait*. Ca. 1728. H. 54"; W. 38 $\frac{3}{4}$ ". The Montclair Art Museum.

*Stuart, Gilbert, *Sketch for an English Portrait*. H. 15 $\frac{1}{4}$ "; W. 10 $\frac{1}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

Sully, Thomas, *Portrait of Dr. Elijah Griffith*. H. 29 $\frac{1}{2}$ "; W. 24 $\frac{1}{4}$ ". The Pennsylvania Academy of the Fine Arts, Philadelphia.

BELGIAN

Lemmen, Georges, *Thames Scene, the Elevator*. H. 33 $\frac{3}{4}$ "; W. 24". Museum of Art, Rhode Island School of Design, Providence.

DUTCH

Cornelisz of Haarlem, *Feast of the Gods*. Oil on panel, H. 17 $\frac{1}{4}$ "; W. 23 $\frac{1}{4}$ ". Fort Worth Art Center.

Jouderville, Isaac de, *A Laughing Young Man*. Oil on panel, H. 28"; W. 23". The North Carolina Museum of Art, Raleigh.

Lievens, Jan, *Portrait of a Man*. Oil on panel, H. 19 $\frac{1}{2}$ "; W. 15". The North Carolina Museum of Art, Raleigh.

Maes, Nicolaes, *A Family Group*. H. 43"; W. 42 $\frac{1}{2}$ ". Fogg Art Museum, Harvard University.

Velde, Isaia van de, *Landscape with Skirmish*. 1627. Oil on panel, H. 16"; W. 28 $\frac{1}{2}$ ". The John Herron Art Institute, Indianapolis.

ENGLISH

*Cosway, Richard, *Maria Cosway*. H. 29 $\frac{3}{8}$ "; W. 18 $\frac{3}{4}$ ". The Cincinnati Art Museum.

Hamilton, Gawen, *The Earl of Strathford and his Family*. 1732. H. 37 $\frac{1}{4}$ "; W. 33". The National Gallery of Canada, Ottawa.

*Hudson, Thomas, *Miss Anna Isted*. 1756. H. 45"; W. 58 $\frac{1}{2}$ ". The Robert Hull Fleming Museum, University of Vermont.

*Pissarro, Lucien, *The Thames, Houses of Parliament*. 1914. H. 21 $\frac{1}{4}$ "; W. 25 $\frac{3}{4}$ ". Seattle Art Museum.

Rossetti, Dante Gabriel, *Salutatio Beatricis*. 1859. 2 panels, H. 29 $\frac{1}{2}$ "; W. 31 $\frac{1}{2}$ " ea. The National Gallery of Canada, Ottawa.

*Rowlandson, Thomas, *Comparative Physiognomy*. Watercolor, H. 9"; W. 7 $\frac{1}{4}$ ". The Robert Hull Fleming Museum, University of Vermont.

FLEMISH

*Sellaer, Vincent, *Charity*. Ca. 1550. H. 64 $\frac{1}{2}$ "; W. 52 $\frac{1}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

Verbruggen, Gasper Pieter, the Younger (attr. to), *Still-Life of Flowers*. H. 16 $\frac{3}{8}$ "; W. 14 $\frac{1}{4}$ ". Colonial Williamsburg.

FRENCH

*Boudin, Eugène, *Landscape*. H. 15 $\frac{1}{8}$ "; W. 21 $\frac{3}{8}$ ". The Cincinnati Art Museum.

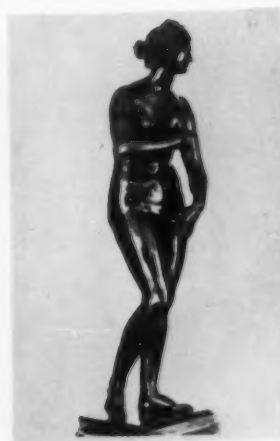
*Clérissieu, Charles-Louis, *Roman Bath*. 1764.



Top: 1. *Battle of the Amazons*, Roman, II century A.D. The Montreal Museum of Fine Arts. 2. *Female Portrait Head*, Roman, A.D. 125-150. The Walters Art Gallery, Baltimore. 3. *Head of a Faun*, Greek, III century B.C. The Honolulu Academy of Arts.

Center: 1. *Standing Neith*, Saitic, XXVI Dynasty. The Robert Hull Fleming Museum, University of Vermont. 2. *Oliphant*, South Italian, 12th century. The Museum of Fine Arts, Boston. 3. *Cameo Fragment*, Roman, I-II century. Seattle Art Museum.

Bottom: 1. *LODOVICO CIGOLI, Male Figure*, Seattle Art Museum. 2. *Funerary Lion*, Attic, IV century. The J. Paul Getty Museum, Malibu, Calif. 3. *Diana with Hound and Stag*, Hellenistic, I century B.C. The J. Paul Getty Museum, Malibu, Calif.



TOP: 1. VINCENT SELLAER, *Charity*. Museum of Art, Rhode Island School of Design, Providence. 2. ANONYMOUS, *Beheading of St. John the Baptist*. Danube School, ca. 1510. The Smith College Museum of Art. 3. ANONYMOUS, *Pietà*. French, late 16th century. The Museum of Fine Arts, Boston.

CENTER: 1. MASTER OF SAN MINIATO, *Madonna and Child*. The North Carolina Museum of Art, Raleigh. 2. GIOVANNI FRANCESCO SUSINI, *Aphrodite*. The Springfield Museum of Fine Arts, Springfield, Mass.

BOTTOM: 1. CHRISTOPHORUS LANGEISEN (attri. to), *Christ Entering Jerusalem on the Back of a Donkey*. The Detroit Institute of Arts. 2. FRANÇOIS DUQUESNOY(?), *The Scourging of Christ*. The Walters Art Gallery, Baltimore. 3. *Virgin, Child and Angels*. Italian, 16th century. Museum of Art, Rhode Island School of Design, Providence.



TOP: 1. JACOPO BASSANO, *Sketch for an Altarpiece*. Museum of Art, Rhode Island School of Design, Providence. 2. *Looking Glass*. English, ca. 1760. Colonial Williamsburg. 3. BERNARDO STROZZI, *Portrait of a Bishop*. The Springfield Museum of Fine Arts, Springfield, Mass.

CENTER: 1. PIERRE SUBLEYRAS, *The Mystic Marriage of St. Catherine of Ricci(?)*. The Smith College Museum of Art. 2. THOMAS HUDSON, *Miss Anna Isted*. The Robert Hull Fleming Museum, University of Vermont.

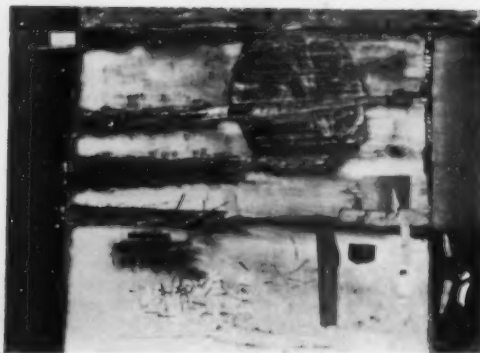
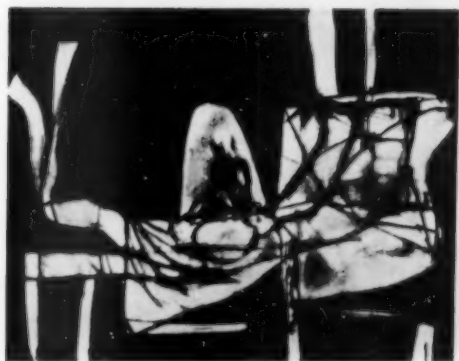
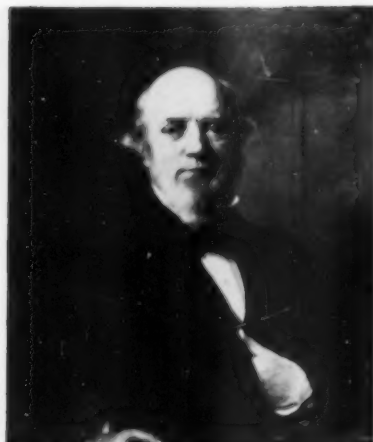
BOTTOM: 1. *Foo Dog*. English, 1740-1760. William Rockhill Nelson Gallery of Art, Burnap Collection, Kansas City. 2. *Wine Chest*. Spanish, ca. 1700. The Art Institute of Chicago. 3. *Jug*. Lambeth Delft, 1682. William Rockhill Nelson Gallery of Art, Burnap Collection, Kansas City.



TOP: 1. RICHARD COSWAY, *Maria Cosway*. The Cincinnati Art Museum. 2. JOHN SMIBERT, *Self-Portrait*. The Montclair Art Museum. 3. GILBERT STUART, *Sketch for an English Portrait*. Museum of Art, Rhode Island School of Design, Providence.

CENTER: 1. HUBERT ROBERT, *Rustic Scene*. The Wadsworth Atheneum, Hartford. 2. CHARLES-LOUIS CLÉRISSEAU, *Roman Bath*. The Robert Hull Fleming Museum, University of Vermont. 3. THOMAS ROWLANDSON, *Comparative Physiognomy*. The Robert Hull Fleming Museum, University of Vermont.

BOTTOM: 1. THÉODORE ROUSSEAU, *Le Pont de Moret*. The Smith College Museum of Art. 2. EUGÈNE BOUDIN, *Landscape*. The Cincinnati Art Museum.



TOP: 1. OLIVER TARBELL EDDY, *Portrait of Mrs. John Luther Goble (Phebe Ann Rankin)*. The Newark Museum. 2. CHESTER HARDING, *Self-Portrait at Age 68 Years*. The Springfield Museum of Fine Arts, Springfield, Mass.

CENTER: 1. LUCIEN PISSARRO, *The Thames, Houses of Parliament*. Seattle Art Museum. 2. EVERETT SHINN, *Dancer in White*. The Butler Institute of American Art, Youngstown.

BOTTOM: 1. CARMEN CICERO, *Static Figure*. The Art Gallery of Toronto. 2. CARL MORRIS, *Quiet Shore*. The Art Gallery of Toronto.



TOP: 1. DAVID SMITH, *Tank Totem IV*. The Albright Art Gallery, Buffalo. 2. PAUL GAUGUIN, *Tahitienne*. The Smith College Museum of Art. 3. ALEXANDER ARCHIPENKO, *Carrousel Pierrot*. The Solomon R. Guggenheim Museum, New York.

CENTER: 1. HENRY MOORE, *Study for Time-Life Frieze*. The Walker Art Center, Minneapolis. 2. JACQUES LIPCHITZ, *Theseus*. William Rockhill Nelson Gallery of Art, Kansas City.

BOTTOM: 1. PABLO PICASSO, *Le Guéridon*. The National Gallery of Canada, Ottawa. 2. *Figure of a Warrior*, Jalisco, ca. A.D. 300. The Montreal Museum of Fine Arts. 3. JOHN W. MCCOY, *Weeds*. The Montclair Art Museum.

- Gouache, H. $23\frac{1}{4}$ "; W. $18\frac{1}{2}$ ". The Robert Hull Fleming Museum, University of Vermont.
- Derain, André, *Nature Morte*. H. $9\frac{1}{2}$ "; W. 14". The Montreal Museum of Fine Arts.
- *Rousseau, Théodore, *Le Pont de Moret*. 1844(?). H. $10\frac{1}{2}$ "; W. $13\frac{1}{4}$ ". Smith College Museum of Art.
- *Subleyras, Pierre, *The Mystic Marriage of St. Catherine of Ricci* (?). Ca. 1746. H. $9\frac{1}{16}$ "; W. $11\frac{13}{16}$ ". Smith College Museum of Art.
- Vouet, Simon, *The Fortune-Teller*. H. $47\frac{1}{4}$ "; W. 67". The National Gallery of Canada, Ottawa.

GERMAN

- Brosamer, Hans, *Portrait of a Gentleman*. Oil on panel. H. $18\frac{3}{8}$ "; W. 12". The North Carolina Museum of Art, Raleigh.

ITALIAN

- *Bassano, Jacopo, *Sketch for an Altarpiece*. H. $18\frac{1}{2}$ "; W. $14\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.
- Carracci, Lodovico (attri. to), *St. Anthony*. H. $33\frac{1}{2}$ "; W. $27\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.
- Cesari, Giuseppe (Cavaliere d'Arpino), *Perseus and Andromeda*. Oil on slate. H. $20\frac{1}{4}$ "; W. 27". Museum of Art, Rhode Island School of Design, Providence.
- Favretto, Giacomo, *Girl in the Window*. H. $18\frac{1}{4}$ "; W. $12\frac{7}{8}$ ". California Palace of the Legion of Honor, San Francisco.
- Feti, Domenico, *St. Dominic Writing*. H. $27\frac{1}{8}$ "; W. $40\frac{1}{4}$ ". The John Herron Art Institute, Indianapolis.
- Lusieri, Giovanni Battista (Titta), *Baths of Caracalla from Villa Mattei*. 1781. Watercolor. H. $18\frac{1}{8}$ "; W. $25\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.
- Passeri, Giuseppe, *St. Eligius. Modello*. H. $14\frac{3}{4}$ "; W. $10\frac{3}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.
- *Strozzi, Bernardo, *Portrait of a Bishop*. H. 48"; W. 37". The Springfield Museum of Fine Arts, Springfield, Mass.

DRAWING

AMERICAN

- Godefroy, Maximilian, *The Battle of Pultowa*, 1709. 1804-05. Ink and sepia wash highlighted with Chinese white. H. 28"; W. $37\frac{1}{4}$ ". The Maryland Historical Society, Baltimore.

DUTCH

- Bloemaert, Abraham, *The High Priest Aaron*. H. $12\frac{1}{8}$ "; W. $8\frac{15}{16}$ ". The Museum of Fine Arts, Boston.

ENGLISH

- Thornhill, Sir James, *The Triumph of Neptune and Amphitrite*. Pen and brown ink and brown wash. Diam. 6". The Wadsworth Atheneum, Hartford.

FRENCH

- Boucher, François, *Reclining Nude*. 1757. Red, black and white chalk on buff paper. H. $10\frac{3}{8}$ "; W. 16". The National Gallery of Canada, Ottawa.
- *Gauguin, Paul, *Tahitienne*. Pencil, pen and ink. H. $9\frac{1}{16}$ "; W. $4\frac{5}{16}$ ". Smith College Museum of Art.
- *Robert, Hubert, *Rustic Scene*. Black chalk. H. $13\frac{13}{16}$ "; W. $10\frac{9}{16}$ ". The Wadsworth Atheneum, Hartford.

GERMAN

- *Anonymous, *Beheading of St. John the Baptist*. Danube school, circle of Altdorfer, ca. 1510-15. Pen and bistre. H. $8\frac{1}{2}$ "; W. $6\frac{3}{16}$ ". Smith College Museum of Art.

ITALIAN

- Gandolfi, Gaetano, *Assumption of the Virgin*. Black and white chalk. H. $16\frac{3}{4}$ "; W. $12\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.
- Guardi, Francesco, *Villa Loredan at Paese*. Pen and wash. H. $11\frac{1}{2}$ "; W. $20\frac{3}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

SWISS

- Fuseli, Henry, *Head of a Lady*. Black chalk. H. 16"; W. $9\frac{1}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

ENGRAVING

FRENCH

- Boyvin, René, *La Nymphe de Fontainebleau*. The Museum of Fine Arts, Boston.

SCULPTURE

FRENCH

- *Anonymous, *Pietà*. Late 16th century. Terracotta. The Museum of Fine Arts, Boston.

FLEMISH

- *Duquesnoy, François(?), *The Scourging of Christ*. Gilt bronze. H. $6\frac{1}{4}$ ". The Walters Art Gallery, Baltimore.

ITALIAN

- *Cigoli, Lodovico, *Male Figure*. Bronze. H. $8\frac{1}{8}$ ". Seattle Art Museum.
- Rossellino, Antonio, *St. John the Baptist*. Terracotta bust. H. $13\frac{3}{8}$ ". The Honolulu Academy of Arts.

- *Susini, Giovanni Francesco, *Aphrodite*. Bronze statuette, H. 23 1/2". The Springfield Museum of Fine Arts, Springfield, Mass.

JUGOSLAVIAN

- Mestrovic, Ivan, *F. Cleveland Morgan*. Bronze bust, H. 25". The Montreal Museum of Fine Arts.

DECORATIVE ARTS

CERAMICS

- Recent additions to the Burnap collection of English pottery include, among other Delft ware, a **Lambeth Delft Jug* dated 1682, H. 9"; and a salt glaze figure of a **Foo Dog*, ca. 1740-60, H. 7 1/8". William Rockhill Nelson Gallery of Art, Kansas City.

FURNITURE

- **Looking Glass*, English, ca. 1760. Gilded deal, H. 69 1/8"; W. 29 1/4"; D. 4 1/8". Colonial Williamsburg.
Side Chairs (pair), English, ca. 1720. Walnut, beech, gilt gesso, H. 44 1/2"; W. (1) 23 1/2", (2) 23"; D. (1) 23 1/8", (2) 23 1/4". Colonial Williamsburg.

METAL

- **Virgin, Child and Angels*. Italian, 16th century. Bronze plaquette, 7" x 5 1/4". Museum of Art, Rhode Island School of Design, Providence.

TEXTILES

- Chasuble* (part). Italian, late 15th century. Gold brocade with cut green velvet, L. 45"; W. 22 1/8". Allen Memorial Art Museum, Oberlin College.
Gobelins Tapestry. Early 17th century. 13' 6" x 18' 6". Pasadena Art Museum.
Hanging, India, ca. 1700. Satin damask and brocade, L. 100"; W. 81". The Detroit Institute of Arts.

VARIA

- **Wine Chest*, Spanish, ca. 1700. Wicker work covered with leather, embroidered with linen thread and reinforced with cut and engraved iron work, H. 12 1/4"; L. 19 1/2"; D. 14". The Art Institute of Chicago.

CONTEMPORARY ART

PAINTING

AMERICAN

- *Cicero, Carmen, *Static Figure*, 1956. H. 48"; W. 60". The Art Gallery of Toronto.
 Culver, Charles, *Beetle with Red Marking*. Watercolor, H. 22"; W. 30". The Butler Institute of American Art, Youngstown.

- Davis, Noel, *Turtle and Lagoon*. Watercolor, H. 14"; W. 19". The Butler Institute of American Art, Youngstown.

- Goodnough, Robert, *Seated Figure with Gray*, 1957. H. 57"; W. 52". Whitney Museum of American Art, New York.

- Graves, Morris, *Mid-Century Hibernation*, 1954. Tempera, H. 20"; W. 15 1/4". Seattle Art Museum.
 Hartley, Marsden, *Gloucester Fantasy*, 1934. Oil on board, H. 17 1/2"; W. 23 1/2". Seattle Art Museum.
 Hillsmith, Fannie, *The Pink Sofa*, 1956. Oil tempera on canvas, H. 26 1/4"; W. 36". The Currier Gallery of Art, Manchester.

- Kirschenbaum, Jules, *The Playground*. Egg tempera and oil, H. 39"; W. 54". The Butler Institute of American Art, Youngstown.

- Kuniyoshi, Yasuo, *Odd Objects on a Couch*, 1930. H. 40"; W. 65". The Philadelphia Museum of Art.
 Levee, John, *July 11*, 1956. H. 52"; W. 64". Whitney Museum of American Art, New York.

- *McCoy, John W., *Weeds*. Watercolor, H. 29 1/4"; W. 21 1/2". The Montclair Art Museum.

- Meigs, Walter, *Huts in the Rocks*, H. 45"; W. 48". The Butler Institute of American Art, Youngstown.

- *Morris, Carl, *Quiet Shore*, 1955. H. 35 1/4"; W. 48". The Art Gallery of Toronto.

- Shahn, Ben, *The Beach*, H. 15"; W. 24". The Wadsworth Atheneum, Hartford.

- *Shinn, Everett, *Dancer in White*, H. 35"; W. 39". The Butler Institute of American Art, Youngstown.

- Solomon, Syd, *Bird Key Bay*. Watercolor, H. 20"; W. 30". The Butler Institute of American Art, Youngstown.

- Sterne, Maurice, *Woman and Child*, Bali, 1913. Oil on composition board, H. 12 1/4"; W. 15" (sight). The Wadsworth Atheneum, Hartford.

- Stettheimer, Florine, *Portrait of my Teacher, Fraulein von Preiser*, 1929. Portland Art Museum.

- Weismann, Donald L., *Ground-Air Control*, H. 33"; W. 50". The Butler Institute of American Art, Youngstown.

- Yerxa, Thomas, *City Child*, H. 40"; W. 30". The Butler Institute of American Art, Youngstown.

ENGLISH

- Hepworth, Barbara, *Two Figures*, 1955. Oil and pencil on board, H. 16"; W. 7". The Detroit Institute of Arts.

FRENCH

- Serpan, Iaroslav, *Tsephej*, 1957. H. 36 1/4"; W. 66". The Albright Art Gallery, Buffalo.

GERMAN

- Kirchner, Ernst Ludwig, *Launching Racing Shells*. Watercolor, H. 9 1/2"; W. 12 1/8" (sight). The Wadsworth Atheneum, Hartford.

ITALIAN

Afro, *Night Flight*. 1957. H. 44⁷/₈" W. 57¹/₈". The Solomon R. Guggenheim Museum, New York.

RUSSIAN

Gontcharova, Nathalie, *Cats*. 1910(?). H. 33¹/₂" W. 33¹/₄". The Solomon R. Guggenheim Museum New York.

Larionov, Michel, *Street with Lanterns*. 1910. Oil on burlap, H. 13³/₈" W. 20". The Solomon R. Guggenheim Museum, New York.

SPANISH

*Picasso, Pablo, *Le Guéridon*. 1919. H. 45³/₄" W. 28¹/₄". The National Gallery of Canada, Ottawa.

DRAWING

AMERICAN

Feininger, Lyonel, *Smoke Streamers*. 1941. Watercolor, pen and India ink, H. 12¹/₂" W. 19". Allen Memorial Art Museum, Oberlin College.

SWISS

Giacometti, Alberto, *Douglas Cooper*. 1957. Pencil, H. 25³/₄" W. 19¹/₄". *Interior*. 1957. Pencil, 25³/₄" W. 19¹/₄". *Landscape*. 1957. Pencil, H. 19³/₄" W. 23¹/₄". *Mountain*. 1957. Pencil, H. 19³/₄" W. 25³/₄". The Solomon R. Guggenheim Museum, New York.

SCULPTURE

AMERICAN

*Archipenko, Alexander, *Carrousel Pierrot*. 1913. Painted plaster, H. 23³/₈". The Solomon R. Guggenheim Museum, New York.

Lachaise, Gaston, *Portrait of John Marin*. 1928. Bronze, H. 11" W. 10" D. 9¹/₂". William Rockhill Nelson Gallery of Art, Kansas City.

Lassaw, Ibram, *Theme and Variations #1*. 1957. Welded bronze, H. 47¹/₄". The Albright Art Gallery, Buffalo.

*Smith, David, *Tank Totem IV*. 1953. Welded steel, H. 92¹/₂". The Albright Art Gallery, Buffalo.

ENGLISH

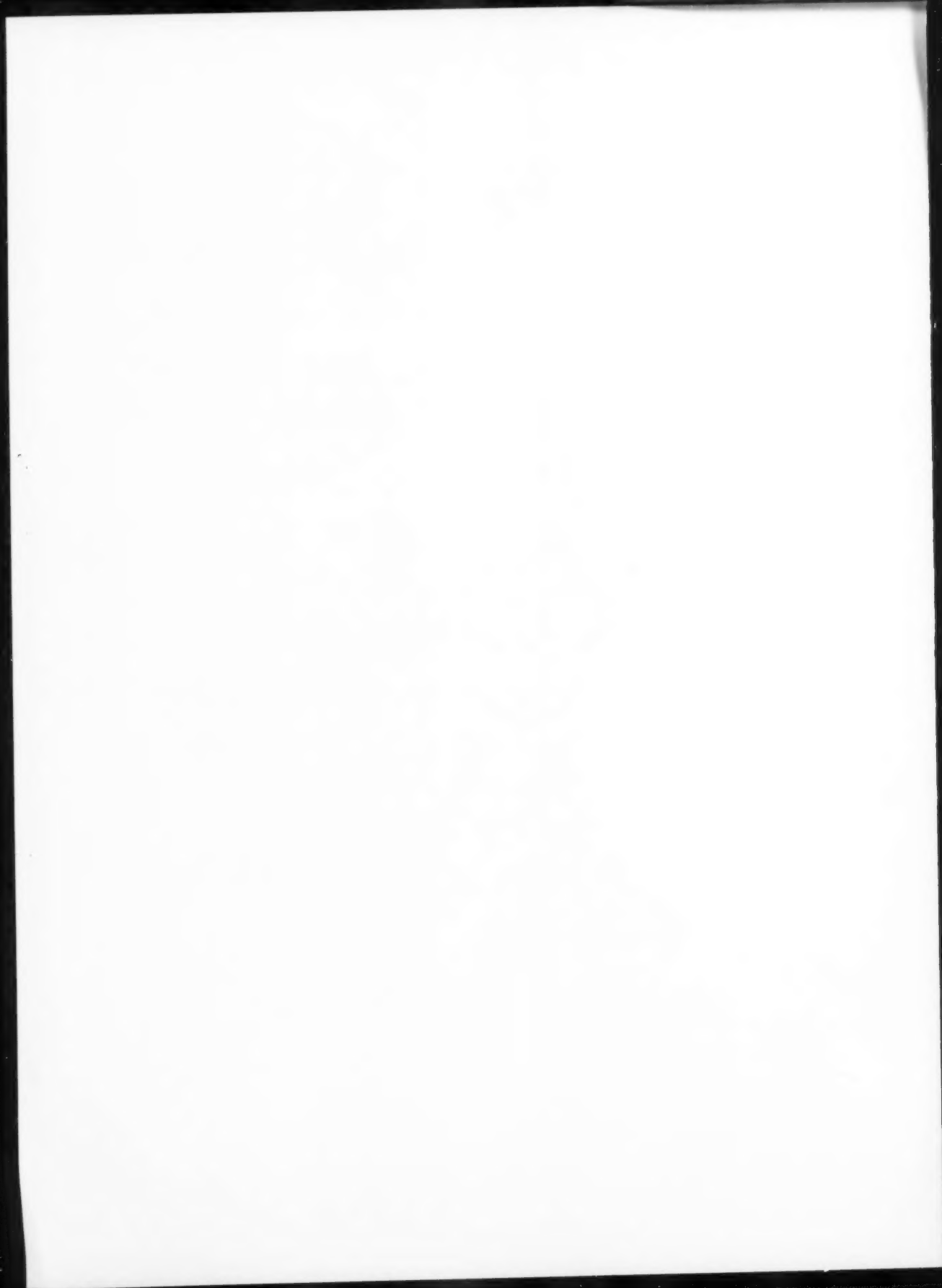
*Moore, Henry, *Study for Time-Life Frieze*. 1953. Bronze, H. 15" W. 38¹/₄". The Walker Art Center, Minneapolis.

FRENCH

*Lipchitz, Jacques, *Theseus*. Bronze, H. 28¹/₂" L. 24¹/₂" D. 14¹/₂". William Rockhill Nelson Gallery of Art, Kansas City.

GERMAN

Blumenthal, Hermann, *Adam*. 1923-33. Bronze. The Museum of Fine Arts, Boston.



RECENT IMPORTANT
ACQUISITIONS
OF AMERICAN COLLECTIONS



JOB BERCKHEYDE, *Bakery Shop* ($18\frac{7}{8}'' \times 15\frac{1}{2}''$)
Oberlin College, Allen Memorial Art Museum



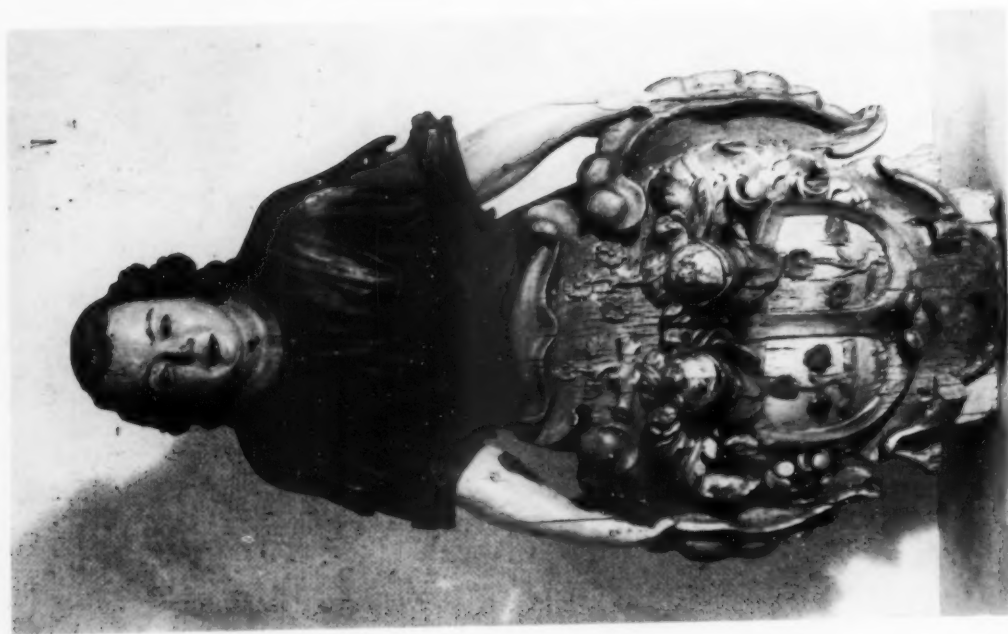
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Sternboard Sculpture, American, 18th century
University of Rochester, Memorial Art Gallery



Eagle, American, 18th century
University of Rochester, Memorial Art Gallery

JOB BERCKHEYDE'S "BAKERY SHOP"

From an article by Wolfgang Stechow in the Fall, 1957 *Bulletin* of the Allen Memorial Art Museum, Oberlin College.

Within the last year the Allen Memorial Art Museum has acquired two outstanding Dutch genre paintings of the second half of the seventeenth century: Jan Steen's *Merry Company* and Job Berckheyde's *Bakery Shop*. By making these purchases possible, Mr. R. T. Miller, Jr. has again generously helped to close a gap in the collection which recent important accessions in other fields had made even more obvious than before.

Job Berckheyde's *Bakery Shop* will come as a surprise even to some connoisseurs of Dutch seventeenth century painting—and this not so much because of its subject matter as because of its superb quality, something, it must be admitted, which cannot be taken for granted in the master's genre paintings. While these are not nearly so well known as the church interiors and other architectural scenes with which we associate his name, a considerable number of them exist, ranging all the way from representations of shop, market and inn scenes to conversation pieces and related subjects. But the quality of the present painting is truly exceptional.

We are looking into a baker's shop, whose counter and back wall, with two shelves, run parallel to the picture plane, thus creating a quiet pattern of horizontal lines. In the center, behind the counter and seen from the front, stands the baker's wife, a youthful and charming figure, who is handing some buns to a girl, one of two children who have approached her from the left, while a smaller girl to the right of the center

graciously shares her bun with a dog. The three children stand on that section of the floor which extends the picture plane to the counter, but they are all shown in different positions with regard to the spectator and the baker's wife, thus lending a pleasing diversity to the rather strict simplicity of the picture's main structure. However, diversity is also provided by the shape (rather than the position) of the objects placed on the counter and the shelves. Although they are mostly round, their shapes vary from flat loaves and a low basket to the large copper vessels on the upper left shelf, an hourglass and the huge, irregularly-shaped *taai-taai* cake on the right. The little framed ledger slate on the left and the fascinating pretzel rack to the right of the center add two strictly vertical, inanimate accents to the upright figures and the ensemble of well-designed and well-rounded shapes. Diagonals are more or less restricted to the left wall, with windows and the door through which a glimpse of the street is afforded, and the counter-balancing board with the *taai-taai* on the right. A fine and tender human quality, at once dignified and humorous, has been matched by great compositional skill and insight.

But the most extraordinary aspect of this picture is its coloristic refinement. The painting is not a symphony but a piece of chamber music in subtle, very light hues. There are the dominating light greys of the walls, the door, the top of the counter, the floor and the board against which the large *taai-taai* has been placed; the greyish-green of the counter itself; the light blue of the apron and the greyish-purple of the dress of the baker's wife, accentuated by the white of her

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THE MASTER OF THE ORLÉANS TRIPTYCH, *Triptych* (21.2 cm x 36 cm)
Indianapolis, The John Herron Art Institute

kerchief and shirt sleeves; the warmer brown of the baked goods and the metallic yellow of the copper vessels—all in perfect harmony. But the most refined nuances are found in the children. Roughly summarizing: the blonde boy wears a rose-brown dress and stockings of the same hue, with a lemon-yellow note in the falling ruffle on his sleeve and white in his shirt sleeve and cravat. The left girl's dress is a greenish-grey, and her pulled-back skirt is light brown. The right girl wears a light plum bodice with yellow lining, the pulled-back skirt also reveals a yellow lining, and her petticoat is whitish. But it is almost impossible to describe the more delicate coloristic elements in these figures. The greenish-grey dress of the left girl is sprinkled with rose-brown dots; over their hair both girls wear cauls covered with small, looped ribbons which are rendered in alternately red and bluish-grey strokes; the right girl has a tiny bluish belt which adds the most subtle accent to the plum and yellow, and her petticoat is not really white but is "made" of a combination of almost imperceptible dots of lightest brown and blue over a greyish-white. All these hues are applied in a technique which blurs most outlines and inner contours, works with dots or the tiniest strokes, and yet defines forms with surprising accuracy, particularly in the architecture, but also in the faces and hands of the baker's wife and of the small girl where careful modeling with subtle shades has not been neglected. The result is a pearl-like, opalescent surface which recalls that of Vermeer van Delft, blended with a touch of Metsu's and Ochtervelt's at their best, although the specific choice of hues is entirely Berckheyde's own.

Of Job Berckheyde little is known besides the fact that he was born in Haarlem in 1630, was apprenticed to Jacob de Wet in 1644, became a master in the Haarlem guild in 1654 after having made a lengthy journey along the Rhine with his younger brother Gerrit (1638-1698), and died in 1693. He was an artist of protean diversity not only as to quality and to choice of subjects but also as to style. Under such circumstances there seems to be little sense in trying to trace in detail the development of his art even though a considerable number of dated works are at our disposal. It may suffice to point out that in his works dating from 1659 (none earlier than that are known) to the end of the sixties, his genre paintings as well as his church interiors are coloristically less subtle and certainly less opalescent than the Oberlin *Bakery Shop*, while paintings of all types that are datable in the 1670's do contain elements comparable to it albeit in far less successful combinations.

Unfortunately, the date on a picture which would be well-nigh decisive for ours cannot be read with absolute certainty; but if the choice is indeed between the readings of 1661 and 1681 (which does seem to be the case) the latter is almost obligatory in the light of all we know of Berckheyde's style around 1661, with which this picture shows little if any similarity. The painting in question, last seen in an exhibition at Haarlem in 1941, represents a bakery shop which shares many features with ours. Closest to our picture in their apparently opalescent technique but strangely weak in structure and figure rendering are two conversation pieces and a tavern scene, all now of unknown location. They remind one

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Gold Cup, Median or Achaemenid Persia, VI-V century
The Cincinnati Art Museum

of the regrettable deterioration which is so noticeable in the late works of Pieter de Hooch and once more point up the very high quality of the Oberlin *Bakery Shop*. If it is permitted to compare an exceptional manifestation of talent with a stroke of genius, one is tempted to liken the position of our Berckheyde in that late, declining phase of Dutch seventeenth century genre painting to the equally unique position of Hobbema's *Avenue of Middelharnis* (1689) in the corresponding phase of Dutch seventeenth century landscape painting.

TWO AMERICAN EIGHTEENTH CENTURY FOLK SCULPTURES

From the November—December, 1957 *Gallery Notes* of the Memorial Art Gallery, University of Rochester.

The Memorial Art Gallery of the University of Rochester announces the recent gift through the Charles Carruth fund of two important eighteenth century American folk sculptures—a large and dramatic eagle, dated about 1790, and a richly polychromed sternboard carving, also of the late eighteenth century.

The sternboard sculpture, a young and curly-haired girl holding a large armorial shield, is impressively carved in almost high relief and despite its years at sea is still in fine physical condition. It was used first on a frigate owned by the Derby family of Salem whose coat-of-arms appears on the shield, and then later graced the good ship *Angela* until it burned at Mystic, Connecticut, in 1871.

Also from Salem comes the powerfully carved figure of an American eagle poised in righteous might above the curved body of a snake, the age-old symbol of justice overcoming disunity and evil. The eagle, with its wide-spread wings and forward thrusting neck, forms a most dramatic silhouette, and is very close stylistically to the large eagle that decorates the old Salem Customs House.

AN ENAMELED TRIPTYCH BY THE MASTER OF THE ORLÉANS TRIPTYCH

From an article by Philippe Verdier in the December, 1957 *Bulletin* of the John Herron Art Institute.

On the subject of the painted enamels of Limoges of the end of the fifteenth century and the first third of the sixteenth century—a production centered around the names of Nardon and Jean (I) Pénicaud—nothing of importance has been written since the book of J. J. Marquet de Vasselot, *Les Emaux Limousins*, published in 1921. No serious effort was made to dig up from the archives new documents on the personality of the artists involved nor to review the classification by styles, although the attributions to the workshops which are given in most of the museums and in the sales catalogues are vague and arbitrary in the extreme. The scholars who in spite of this "slump" in the field of the early painted enamels of Limoges remain fascinated by their problem will be very gratified by the news that the John Herron Art Museum had the good chance to acquire this year a very important enam-

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eled triptych which may be, with a great degree of certitude, related to a well-known workshop of Limoges. Although it was not included in the catalogue drawn up by Marquet de Vasselot, it may be considered as an addition to his masterly book because it was expertised by the great critic himself in 1936.

The central panel represents the Adoration of the Magi, the right wing the Circumcision, the left one a fragment of a Nativity: St. Mary and St. Joseph Adoring the Child. When the triptych is open it measures 21.2 cm. by 36 cm. The brass frame, with its alternating knots and brooches, looks original, which is not often the case with the enameled triptychs of the 1500's.

The triptych is not completely unknown since it was exhibited in the Kunstmuseum of Bern during the period of the "phony war" (1939-1940), in a remarkable show of art and decorative arts. It was briefly described in the catalogue published on this occasion by C. V. Mandach. I had the pleasure to have it as a temporary anonymous loan for the Walters Art Gallery Christmas show last year [1956]. Before its exodus towards the West the work belonged to Count Zichy-Meskó in Budapest, from which it came into the possession of Mr. Emil Delmar of Budapest and New York. Records of the expertise by Marquet de Vasselot exist in two documents. The first one is a manuscript letter in Hungarian written and signed by Mrs. Stephan Barany of the Magyar Történeti Múzeum. The letter is addressed to Mr. Emil Delmar, who acquired the piece in Budapest from Count Zichy-Meskó.

This newly discovered triptych by the Master of the Orléans Triptych is unusually well preserved. Most of the enamels of the 1500's are partly eroded to the point of looking powdery or dusty. The colors on this work have kept all their brilliance. Remarkable are the deep blues, the buffs, and the yellows with their warm earthy tones. The drawing is sharp and vigorous; the thick preparation of the modeling in black and white under the transparent colored enamels gives to the design a plastic, almost tactile, quality which is found only on the best productions of the Master of the Orléans Triptych, the triptychs of the Annunciation with Prophets in the Musée Historique, Orléans, and in the Walters Art Gallery, Baltimore. The heads have, together with an intimation of cross-eyedness, a bulbous aspect (especially the heads of the Virgin, of her servant, and of the prophetess Anna in the scene of the Circumcision, which echo the fashion of the women in the second part of the fifteenth century to have their foreheads shaven). But they are never egg-shaped nor overhanging above too slender necks as is the case with the master called "le Maître aux Grands Fronts," a master—or a workshop—very close to the manner of the Master of the Orléans Triptych, although he exaggerated the characteristics of the latter into a kind of mannerism.

No other triptych, including a Circumcision by the Orléans master, has survived. Only "le Maître aux Grands Fronts" executed triptychs according to the sequence: Nativity; Adoration; Circumcision. But his authorship is excluded in our case for reasons of style and coloration. One could, perhaps, regret the slightly indiscreet use on those



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panels of the jeweled borders, bands of pseudo-cabochons on foils, which the Orléans master, like Nardon Pénicaud, was not loath to lavish on his compositions. The temptation to invoke the name of Nardon Pénicaud has to be discarded. Except for insignificant details the organization of the central plaque is completely the same as the representation of the same subject, The Adoration of the Magi, on the enameled plaque in the museum of Lyons, which Marquet de Vasselot in his book rightly gives to the Orléans master. The Nativity wing is also a reduction of the companion piece to the Lyons plaque of the Adoration, except that in our case St. Joseph screens the candle with his hand. A difference more interesting to note between the Orléans master and Nardon Pénicaud is the choice they observed respectively in their sources of inspiration. The earlier master seems to have preferred to look at French paintings and miniatures; the latter master, contemporary with the Master of the Louis XII Triptych, borrowed freely like him from foreign prints by Martin Schongauer and Israel van Meckenem.

A GOLD CUP FROM IRAN

From an article by Helene J. Kantor in the October, 1947 *Bulletin of The Cincinnati Art Museum*.

In recent years The Cincinnati Art Museum has been building up an outstanding collection of ancient Oriental art. A prominent place in it is taken by a series of objects from Persia or, as its inhabitants now prefer to call it, Iran. Reputed

to have been found in the ancient city mound in the center of modern Hamadan are a magnificent gold cup and armlet, and two gold lion heads that were originally part of a second armlet. These pieces, datable to the earlier part of the first millennium B.C., represent important aspects of Iranian art, an art whose history has been as chequered as the geographical configuration and political development of the country.

The magnificent gold cup from Median or Achaemenid Persia is a complex object. While in the jewelry decorative stylization of individual details was the dominant feature, in the cup it is the decorative arrangement of motives. They are tectonically placed, flutes and lobes on the body, symmetrically arranged lions on the shoulder, a palmette frieze on the neck, and ibex-shaped handles. The latter have prototypes in the animal-shaped handles used by Assyrians and before them by Egyptians. Usually, however, the animal either faces inwards as if to drink from the contents of the vessel, or turns its head back as if surprised, at the brink. Here we have a unique combination, both poses at once. Though the result is biologically monstrous, it is seen as a pleasingly symmetrical arrangement of heads when the cup is regarded *en face*, and as one turns the vessel as an ever varying, lively grouping of heads, curving backwards and forwards, with another head peering over from the opposite side. Here, indeed, the decorative spirit is in full sway.

The cup is executed in a highly polished, sharply delineated technique that we have come to expect in Achaemenid work, but it does not coincide in all of its details with the normal court style. For example, on the lions of the shoulder the two

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side lobes of the cheeks are not very clearly present and the mane is vertically hatched; the ibex bodies are covered with very artificial lobes and ridges unparalleled on normal Achaemenid ibex handles in which there is more feeling for the natural body of the animals. Thus the question arises whether this cup shows a new aspect of the Achaemenid court style or whether it could possibly be a representative of the art of the Median kingdom. The cup is said to have been found at Hamadan, and that city had been the Median capital before it became a summer residence of the Achaemenids. The question may be asked, but cannot yet be answered. Of Median art, as distinct from Achaemenid, we yet know nothing with certainty. No indisputable examples of it have been discovered with which the Cincinnati cup can be compared. But we do know that the Median kingdom arose in the VII century in conflict with Assyrians, Scythians, and Persians, and had close connections with the neighboring region of Mannai, which seems to have alternated between Median and Assyrian control. The Medes must have been familiar with and influenced by Assyrianizing objects such as those from Ziwiye. That they themselves possessed treasure we may be assured by a reference to the silver and gold sacked by Cyrus in Ecbatana given in the chronicle of the Late Babylonian king Nabonidus. On the Cincinnati cup some of the details of the lions and of the palmette frieze are reminiscent features of Ziwiye goldwork. Whether it is a Median piece dating to the earlier part of the VI century B.C., or an Achaemenid work, its perfection as an outstanding creation of the Iranian spirit is evident.



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RECENT PUBLICATIONS IN THE FIELD OF ART

WALTER FELICETTI-LIEBENFELS, *Geschichte der Byzantinischen Ikonmalerei*. Olten and Lausanne, Urs-Graf Verlag, 1956. 139 pp. text; 136 pls., 1 in color.

Byzantine art has been until recently a step-child of the humanities. Partly through better travel facilities in the Eastern Mediterranean, partly through the broadening of interest in human history, the situation is changing. In Istanbul, not only was Hagia Sophia—that masterpiece of early Constantinople—declared a national monument but Kariye Camii also, a Byzantine church embellished in the 14th century. Under expert treatment by the Byzantine Institute, the wall-paintings in the latter church are coming alive in their pristine coloring and free flowing lines, dispelling our prejudices about the “stiffness” of Byzantine art.

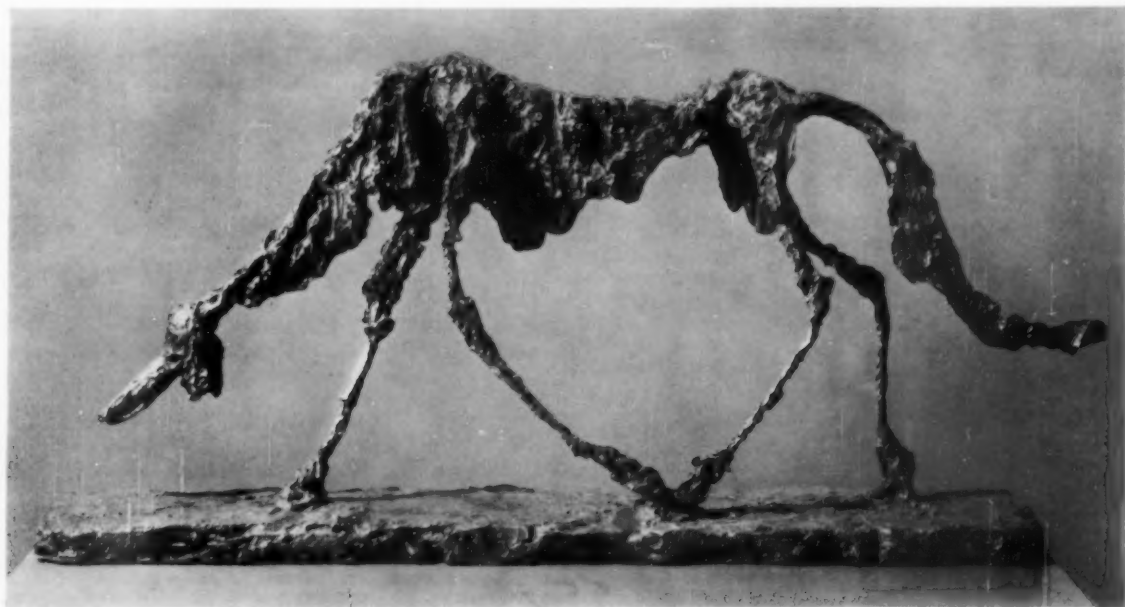
In Greece, the government with limited means but an enthusiastic small staff has started to clean and restore their murals, some of which are believed to date from as early as the 11th century. Executed on the exteriors as well as the interiors of chapels and churches, they reveal not only variety of iconography but even characteristic personalities among their makers. Stagnation pervades the monasteries of Mt. Athos—veritable storehouses of iconography as they are. The aging population is dying away and novices are few. The murals of the monasteries were crudely painted over in the

last hundred years; much that was not redone has been worn away by the passage of many monks or smudged by incense, tapers and candle smoke.

Beside the murals, icons were the greatest field for the religious painter. Both the large panel, which was usually fixed into the iconostasis, and the smaller portable type still abound. Icons played the role in the Eastern Orthodox world that prints often did in the West—that of disseminating and refreshing the iconography. Nowadays icons are chiefly associated with the Russian Orthodox Church. However, icon painting actually began in the heart of the Byzantine Empire and is kept alive even now in Istanbul and throughout Greek territory.

While a number of works have been published on the icons of Russia, the book of Felicetti-Liebenfels is the first attempt to cover the entire field of Byzantine icon painting. The author, a graduate of the University of Graz in Austria and still active there, has devoted his energies during the last twenty years to Byzantine research.

The first part of his book presents the beginnings of icon painting, its theological basis and subsequent development. A chapter describes the ideal style of this epoch and illuminates its significance for the entire Byzantine world. Then the author goes into the dispersion of the style and its influence



GIACOMETTI

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DOG 1955 (1.35 1/4")

on the Dugento of Italy. He ends with a thorough description of the Orthodox church interior, giving a detail inventory of the elements which were essential.

Examples of frequently-encountered subjects and their variations are shown. There is also a discussion of the techniques of the icons, whether on gessoed wood or in mosaic within a frame.

The second part of the book brings the subject nearer to our age. A remarkable survey is offered of the Italo-Byzantine or Italo-Venetian style, recounting the history of its formative period, with a separate chapter on Crete and Venice. There is information also on the little-explored group of "madonneri" in Venice and on the painters of the school of San Giorgio dei Greci, the center of the Greek colony in Venice.

The book is written in a clear and fluent style and reveals, besides profound scholarship, a contagious enthusiasm for the subject. An extensive survey of icons, with 198 illustrations in all, is drawn from Constantinople, Crete, Macedonia and the Ionian islands. Russian examples are included also, but only proportionate to their importance, since their contribution to the art of the West cannot be compared to that of the stronger stream which flowed from the Aegean into the Adriatic. There are twelve pages of notes and bibliography, fourteen pages of index and a table of illustrations.

The book was produced with much care, on fine paper and with excellent halftones, by the same firm which brought out the Ouspensky and Loosky volume, *The Meaning of Icons*, in 1952. These two books greatly add to the better understanding of this rather neglected subject. PÁL KELEMEN

EDGAR P. RICHARDSON, *Painting in America, The Story of 450 years*. New York, Thomas Y. Crowell Company, 1956, 447 pp., 172 black and white illus., 17 colorplates.

In the period since the close of World War II, three important general histories of American art have appeared. In 1949 Oliver W. Larkin's *Art and Life in America* was published. It was followed in 1950 by Virgil Barker's *American Painting: History and Interpretation*. Most recent is Edgar P. Richardson's *Painting in America*, published in 1956.

Surely this is a decade which gives cause for rejoicing among all of us interested in American art, for when in the past have three such excellent if divergent general histories in the field of American art appeared in such quick succession?

It is not our purpose here to compare the relative merits of these three significant volumes, but to review the most recent, that written by Mr. Richardson, the Director of The Detroit Institute of Arts, Director of the Archives of American Art, and Editor of this Journal.

The sub-title of Mr. Richardson's *Painting in America—the Story of 450 Years*—indicates the chronological span of his book. As he writes in his introduction, Richardson considers that "Painting is both a language of the imagination and a craft," and "The skills of drawing and painting have been practiced in America throughout the 450 years since the New World first appeared in history." In this way the author begins his history with those early sixteenth century draftsmen whom he describes as artist-explorers and artist-naturalists. These men who accompanied the early explorers to America



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were on the whole descriptive artists of no great skill—"humble representatives on the fringes"—who "appeared in the New World for the purpose of observing and reporting."

Mr. Richardson carries his history through the obscure paths of early eighteenth century American painting to the already well explored areas of the late eighteenth century, referring to these periods by their roughly equivalent European art terms of the Baroque in America and the Rococo in America. It is when he reaches the early nineteenth century and begins to write about Romanticism: the First Generation; The Second Generation; The Closing Phase (as he titles his successive chapters) that his already extensive and profound studies of this period take their place in the overall development of American painting. These chapters are followed by succeeding accounts of the Attraction of Europe (Whistler, Sargent, Cassatt and the others who studied and lived outside America); Objective Realism (Homer, Eakins); the World of History, Memory and Dream (Ryder, LaFarge, Vedder); and finally two chapters on the Twentieth Century (the generation born between 1885 and 1904).

When he comes to this last period Richardson writes, "As I write of the 1920's, so near and yet as remote and dead as the moon, I realize again too forcibly that there are no chapters except in books. Life goes on its way, a continuous, multitudinous tumult, now amusing, now boring, now noble, now stupid, now climbing to heights, now stumbling and falling in the mud. Each decade, each year, has its own flavor. . . How can we mention all the artists who have done good work in our own time? It is an ungrateful, indeed an impossible task. All we can do is to mention certain people and events which may offer us a kind of thread to follow through the maze."

It is always a difficult task to know *where* to close a general history. Yesterday—the day before yesterday—last year—last century? It seems to me that Richardson's solution is as satisfactory as any, and his brief summary of the twentieth century seems just and to the point.

Richardson's *Painting in America* will stand for some years—certainly during the next twenty-five years—as the most important re-definition and re-assessment of the pictorial art of our own country. Particularly significant is his examination of the nineteenth century artists, neglected since their own day. We live in a time in which attitudes toward all nineteenth century art have swung from dismayed misunderstanding and shocked rejection to wide and general acceptance which is sometimes just as indiscriminate as was the earlier rejection. Richardson, however, in re-evaluating the nineteenth century American artists does so with perception and balance. It is for me the most interesting, most creative portion of his book and I believe will stand as a definitive analysis of our generation's valuation of nineteenth century painting in America.

Attitudes toward esthetics and the content of art also affect the historian's choice of material. Richardson's departure from current esthetic thought which accounts for the creative contribution of his history, allows him to include the wide range of material he presents as well as to place emphasis where he does.

Richardson writes, "The character of painting as an imaginative language has been realized in the theory of art only during the last century or two. Modern criticism, in its pride at this discovery, has tended to underestimate the importance, and the life-giving quality of the disciplined skill or the *craft* in painting. . .



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"Modern theorists [consider] that art exists without relation to anything but that artist's selfconsciousness." Richardson further states that "Esthetic selfconsciousness is not the all-in-all of art, nor an entirely unmixed good."

It is this attitude which enabled the author to open his history with an account of the recorders of early life in America—the visual stenographers who took down, often in crude shorthand, the day-to-day life of the American frontier. In writing of Rodrigo de Cifuentes, a religious painter of Spanish America, he describes the artist as "not a great or original mind. He was a modest painter-draftsman. . . . There was in the sixteenth century no esthetic theory like that of abstraction today, to persuade such an artist that the remarkable and terrible scenes taking place around him were unworthy of being painted. There was no theory of art-for-art's sake to tell him that he must turn his back upon all but the purely esthetic in life."

This general attitude prevails throughout the book. The relation of the subject matter of art to the general history and culture of the age is constantly kept in mind, and while esthetic judgement is exercised, many artists of slight esthetic importance are mentioned because of their historical importance. This approach also allows the author to devote considerable space when he feels it historically significant to the illustrators, cartoonists and draftsmen.

In fact, Mr. Richardson's continual cross-references between art and social history contribute greatly to a fresh understanding of the reasons why American art developed as it did. Particularly significant is the writer's research in the

development of art schools, academies, museums and private collections in this country; and the important inter-relation of these developments with the practice of art in America. Nineteenth century American art takes on new meaning when it is explained in these terms; and indeed so much of the story of all American art depends upon its unfoldment before the gradually changing character of a young country's pioneer growth, forceful expansion, and continuing material vigor.

Painting in America is an attractive book, simply and logically arranged. Its 447 pages are divided into fifteen chapters, an excellent selected bibliography, and so far as I could check it, an accurate and thoroughly useful index. Within each chapter the significant painters are studied in detail and their contribution is used to interpret the period discussed. Artists considered by the author as less important are grouped in short simple paragraph entries at the end of each section. In this way Richardson is able to place in historical sequence a great many names without unduly confusing the main lines of historical development.

The illustrations, of which there are 17 in color and 172 in black and white, were a particular pleasure to me because of the many lesser known, often recently discovered but interesting paintings reproduced. Richardson has obviously made a conscious (and successful) effort to introduce fresh material often not available in other standard reference books. The illustrations incidentally served as a nucleus for one of the best exhibitions of American art ever held in this country, last spring, at The Detroit Institute of Arts.

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The illustrations are grouped in sections throughout the book, making them easily available to the text. Design and printing of the text is clear yet economical and the halftone illustrations are as satisfactory as such things can be. They always represent a compromise with the practical matter of costs.

Mr. Richardson writes with logical clarity, with great perception and in a considerably colorful and descriptive style. As a scholarly contribution this book's interpretation and re-evaluation of American artists will remain of great significance for many years. Following Mr. Richardson's original and often delightfully phrased development of the story of 450 years of American art should be a pleasurable and stimulating experience for anyone even slightly interested in the cultural history of our country.

OTTO WITTMANN, JR.
The Toledo Museum of Art

HANS HUTH, *Nature and the American: Three Centuries of Changing Attitudes*. Berkeley, University of California Press, 1957.

This is a most interesting and useful book, both as cultural history and as information for the problems of our own day.

As cultural history it traces the American response to our natural environment from the first settlements to our own day. Dr. Huth seems to this reader to have studied this phase of our history most thoroughly and to present it attractively. Since it is a little-known phase, far less understood than our political or literary history, an excellent modern survey breaks new ground and is a valuable contribution. He traces the influence of eighteenth century deism in revising our ideas of the relation of man to the universe; and emphasizes the importance of the romantic artist (both the writer and the painter) in creating an intellectual and emotional perspective upon the primitive nature with which we were in contact until the mid-nineteenth century. Apparently it was Catlin who first used the words "a national park," Emerson second and Thomas Cole third. With the rise of technology man's destructive powers became the predominant problem. Agassiz, Frederick Law Olmsted, George P. Marsh, the author of *Man and Nature*, were the prototypes of a new type of intelligence: scientific, technical, yet deeply imaginative and ethically sensitive, they met the challenge of their age in an entirely new way. This is an important as well as interesting part of our history.

The second aspect of the book that impressed this reader is its usefulness as a background text for the problems of our day. The idea of conservation was established in the twentieth century; but it was not, and is not yet, determined whether conservation is to serve a purely utilitarian end or whether there were human emotional, psychological and ethical goals as well. Gifford Pinchot established one tradition in the Forestry Service; a variety of voices, early and late, like J. Horace McFarland and Aldo Leopold, have spoken for the other. In 1913 the utilitarian ideal won the battle over the Hetch-Hetchy valley and an offshoot of Yosemite was sacrificed to the water supply of San Francisco. Battles of principle are still going on, over Dinosaur National Monument and Senator Humphrey's Wilderness bill, among other things, and the minds even of conservationists are divided. Dr. Huth's

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survey of the debate and the problem are timely. Until people know what they are fighting for, it is awfully easy to lose battles.

RUDI BLESCH, *Modern Art USA. Men, Rebellion, Conquest, 1900-1956*. New York, Alfred A. Knopf, 1956.

To say that *Modern Art USA* is written in a racy and conversational style, full of quips and anecdotes, is not in the least to detract from its real values. It is excellent reporting and the author keeps his touch light without allowing it to become flippant. His active text gives the reader a flavorful sense of the excitement, impetuosity and wit that filled those years of America's delayed awakening to the modern movements.

The facts and events are colorful enough in themselves to make a diverting story and Mr. Blesch cannot be seriously accused of distorting them for effect. On the contrary, one is soon aware that the author has been careful and perceptive in dealing with his sometimes flamboyant material. He has not presented a clipped summary of events but a panorama developed with relish. The span of art movements, the growth of private collections, museums and galleries, the careers of artists and dealers as they enter the scene, engage in battle and occasionally conquer, sweep across these pages in a narrative that is altogether enthralling.

The illustrations, too, are fine—so good that one wishes there were more—and they have the same informal, fascinating air of looking-behind-the-scenes that Mr. Blesch has put into his writing.

Though clearly written for a lay public, *Modern Art USA* is sufficiently well annotated and indexed to make it useful to those more scholarly inclined.

A. F. PAGE
The Detroit Institute of Arts

LOUIS CARRIER, *English Catalogue of the Château de Ramezay Museum and Portrait Gallery*. Montreal, 1957.

The well-known collection of Canadiana housed in the Château de Ramezay is described in this gallery list, with more information about the historical and artistic importance of the collection than has hitherto been available.

E. L. Kirchner, *German Expressionist*. Raleigh, The North Carolina Museum of Art, 1958.

Kirchner's position as the leading figure in *Die Brücke*, and certainly one of the strongest painters in the German Expressionist movement, is strengthened by every new appraisal of his work. His art seems now to have been the most direct and personal of all the twentieth century German painters, in the broadest sense of a personality which, though torn by private anguish, never loses its identification with the public scene. His paintings, from year to year, are a continuing record of the places in which he lived, the people he met, the things he found most disturbing, most reposeful. They are seldom shaded by a symbolic vocabulary or an obtuse statement. This does not mean that they are easy, only that they

are intelligible. Kirchner's harsh forms and sometimes strident color which were generally unacceptable in 1910 have not become soft or less acid with the years.

This monograph and catalogue, which carefully follows Kirchner's career and fully reveals his stature, was prepared in connection with an exhibition of the artist's work organized by Dr. Valentiner at the North Carolina Museum of Art. It is an especially moving publication because of its inclusion of the very personal material that Dr. Valentiner himself could add—his own contact with Kirchner and the letters written by the artist during the last year of his life. I have seldom felt so nearly concerned with a personal tragedy, a nearness that becomes almost unbearable in the final letter from Mrs. Kirchner. Such a directness of impact, I think, is eloquently appropriate to the strength of Kirchner's life work.

A. F. PAGE
The Detroit Institute of Arts

CARL ZIGROSSER, *The Expressionists—A Survey of Their Graphic Art*. New York, George Braziller, Inc., 1957. 122 black-and-white illus., 8 pp. in full color. \$ 10.00

"Because the German Expressionists," Mr. Zigrosser states in the early pages of his introductory essay, "did not consider print making a minor or subsidiary art, but employed it as a major vehicle of expression, their productions now occupy an important place in the history of graphic art." This is the main theme of this very handsome volume, and one which Mr. Zigrosser with a great deal of care carries to its extreme limits. The plan of the book is simple and effective: after a few general remarks the author gives for each of the main exponents of the movement a concise, clear *exposé* of his life and work. Each of us has his own favorite Expressionist, and it is possible that the essay on Paul Klee, for instance, may be too short and that to reproduce only three of his works may be considered unfair, as compared to seven Beckmanns. But anthologies are never perfect, or rather their readers are not expected to think so. Yet this one is very nearly ideal.

The text, as it should be, is short and pungent, with as a leitmotif the "so-called pathetic fallacy" which (as Mr. Zigrosser emphasizes) was one of the Expressionists' favorite devices. And the choice of illustrations, the excellence of the reproductions, on paper which recalls the texture of the papers used for the Expressionist woodcuts of the twenties, the color of the ink chosen and, cleverly enough, even the thick, black type (which reminds one of the very characteristic type used in *Genius* or *Ganymede*), all these add to the attraction of one of the most valuable volumes written in this country on a difficult subject.

Hand-List of the Drawings in the Witt Collection. University of London, Courtauld Institute of Art, 1956. 165 pp.

This is, as Sir Anthony Blunt states in his introduction, "a sort of interim report" to make known to scholars the contents of the late Sir Robert Witt's collection of some 3500 drawings. Even in its present form as a simple check-list it is extremely valuable; and Sir Anthony has promised us a final *catalogue raisonné* along still more scholarly lines. The collec-

tion as it stands is a fascinating tool: great names are represented of course—Gainsborough, Turner and Constable (42 drawings), Claude and Callot. But the originality and, in a way, the main usefulness of the collection rests on the work of the lesser artists: it is good to know that several drawings of John Brown, evidently closely related to Fuseli, are easily accessible in London; that others of Claude Chatelain or Grignon, for example, are recorded, even in the briefest of forms.

The English school is logically represented most fully. But the Italian school is represented by works of still more obscure, and therefore useful, artists. In this country it seems only the Janos Scholz Collection could possibly have rivaled in completeness the Courtauld groups; one looks forward to the completion of the definitive *catalogue raisonné* which, it is hoped, will be fully illustrated. On one page alone appear the names of Chiavistelli, Jacopo Chimento da Empoli, Felice Cignani, Cinganelli. In the United States, where interest is often directed perforce to the very minor masters, the publication of such a corpus would be most welcome.

FRANK JEWETT MATHER, SR., *Charles Herbert Moore, Landscape Painter*. Princeton University Press, 1957. 86 pp., 36 pls., 2 photos.

This little book was the last work of Professor Mather and is published in his honor by the Department of Art and Archaeology, Princeton University, of which he was a member for so many years. It is a useful addition to the documentation of American naturalism in the third quarter of the nineteenth century. Moore was not a major figure in that movement (although Mather, in his enthusiastic way, was sure that he was a very important talent) but he was a figure and this monograph will give the essential information and be welcomed by reference libraries on American painting.

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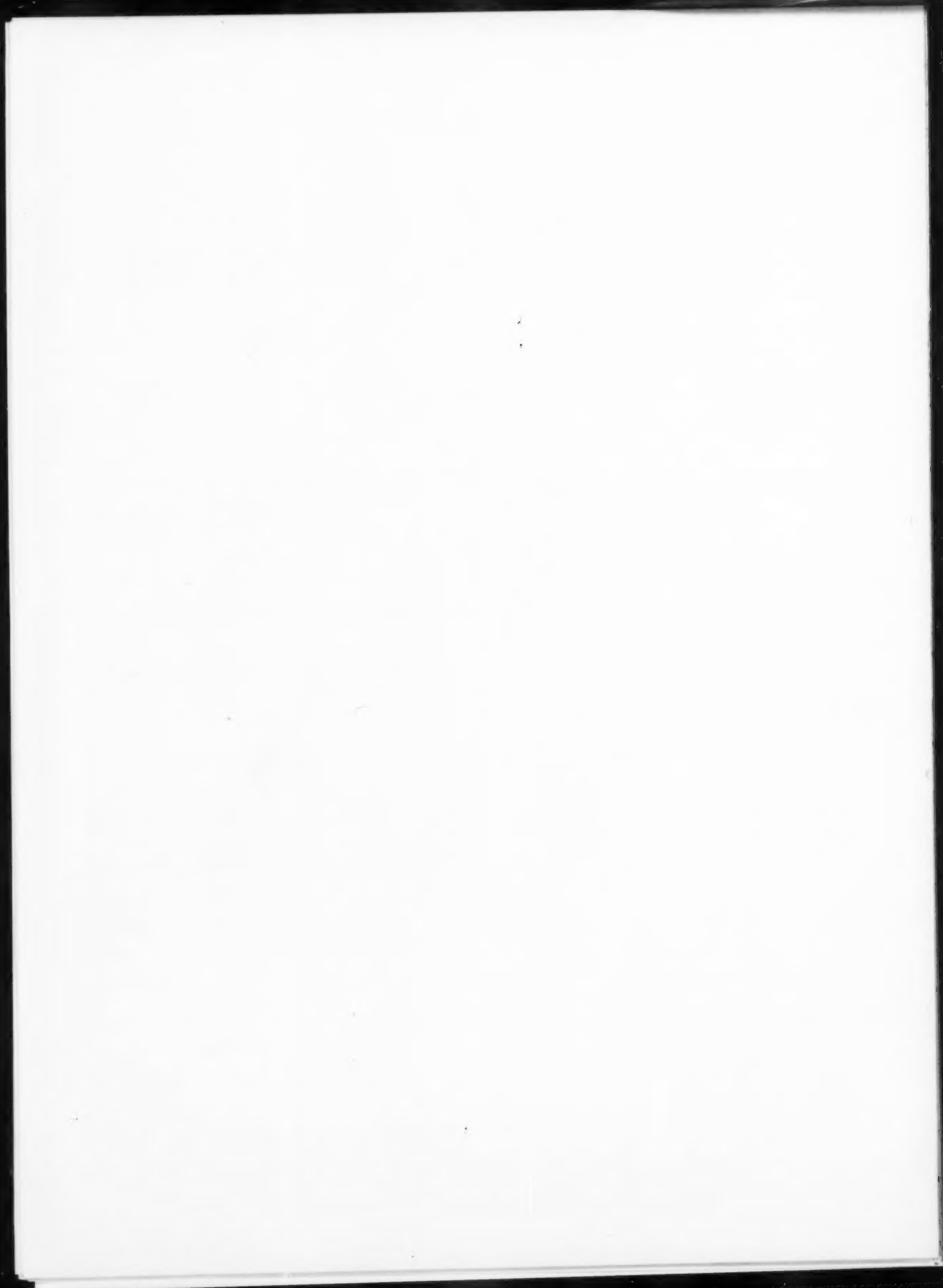
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